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ABSTRACT

Action for Children's Television (ACT), with financial support from the Ford Foundation, presented the Third National Symposium on Children and Television at Yale University in October, 1972. It brought together childhood professionals, such as pediatricians, nursery school directors, and child psychologists, and media people such as broadcasters, producers, and television executives, to consider the effects of television on children and to review the efforts the media have made to provide quality programing for children. The former group discussed the impact of television on such aspects of children's lives as their fantasy and play worlds and their concept of death, while the latter examined their own philosophy and the criteria by which they make decisions. Other major topics were the economic traits of the industry, the possible alternative sources of future funding, and the directions in which changes might be made. (PB)

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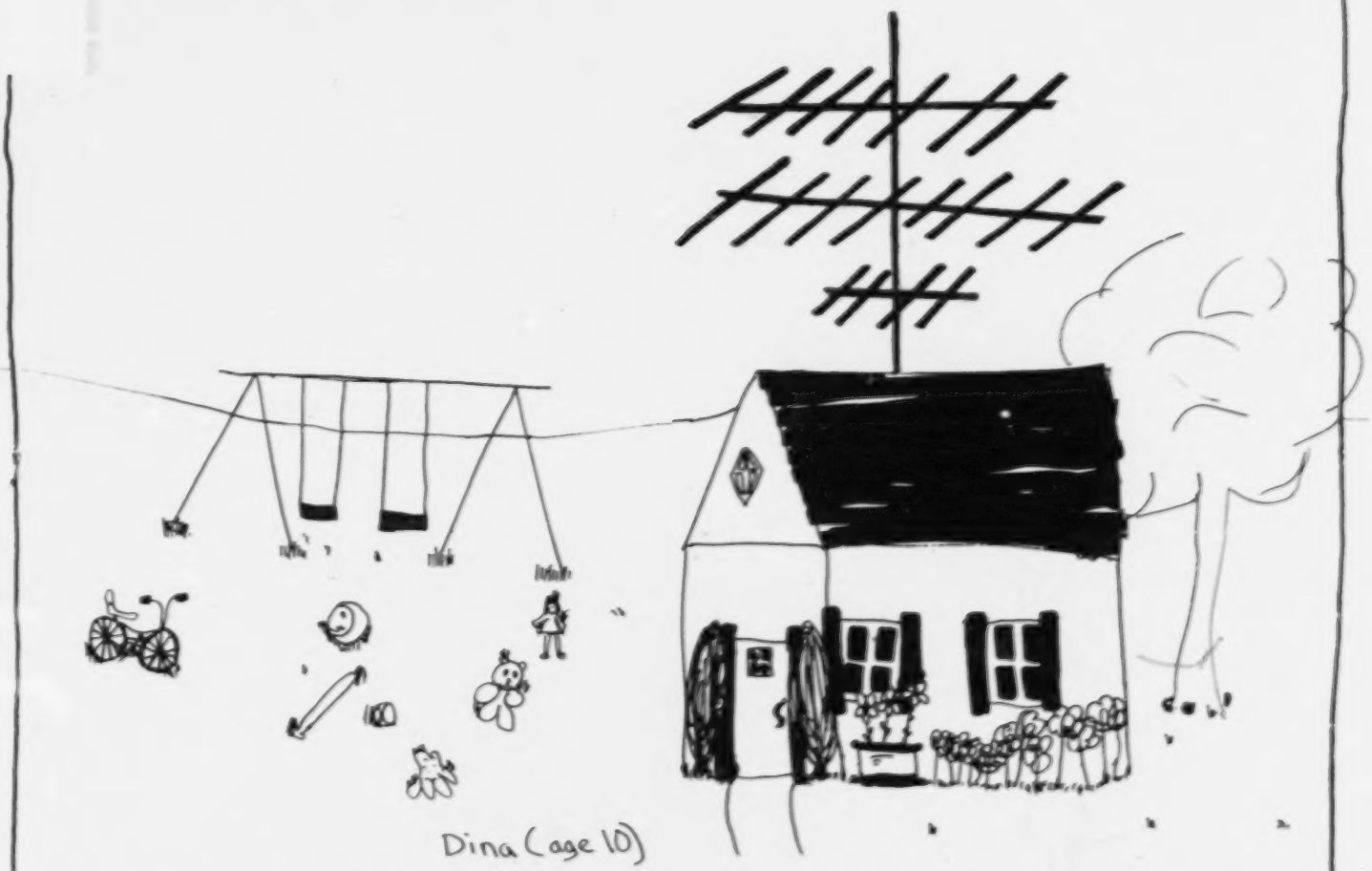
Who is talking to our children?



THIRD NATIONAL SYMPOSIUM ON CHILDREN AND TELEVISION

Edited by: Peggy Charren and Evelyn Sarson

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ACT's Third Symposium on Children and Television was held October 15, 16 and 17 at Yale University, in co-operation with the Yale Child Study Center and the Yale School of Art. The wood-panelled Yale Law School Auditorium provided the setting for most of the sessions, with a pre-view session in the modern auditorium of Becton Laboratories.

The sessions and informal workshops were crowded with broadcasters from networks and local stations, producers of programs, educators and researchers, students, advertising agency representatives, parents, child development professors and journalists. The unique aspect of this Third Symposium was the emphasis on the national constituency which ACT represents — indicated by the presence of ACT representatives from across the country, and conference participants from the west coast and the mid-west as well as from the east coast. In addition to considering the effects of television on children, the Symposium concentrated on the efforts of producers, broadcasters and advertisers to provide a range of quality television programs for children, and examined ways of solving the problems that obstruct these goals.

Boston's public radio station, WGBH-FM, taped the entire Symposium and rebroadcast it. Paula Apsel and John Moran worked expertly under difficult circumstances — and provided descriptions of the filmed program excerpts shown during the panels. ACT received many phone calls and letters following the broadcasts.

The conference was supported by a grant from the Ford Foundation.

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Who is talking to our children?

THIRD NATIONAL SYMPOSIUM ON CHILDREN AND TELEVISION

Edited by: Peggy Charren and Evelyn Sarson

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Symposium held at Yale University, New Haven, Connecticut
October 15, 16 & 17, 1972.
The Symposium was supported by a grant from the Ford Foundation

THE THIRD NATIONAL SYMPOSIUM ON CHILDREN AND TELEVISION WAS CO-HOSTED BY:

ACTION FOR CHILDREN'S TELEVISION
YALE UNIVERSITY CHILD STUDY CENTER
YALE UNIVERSITY SCHOOL OF ART
NEW HAVEN CREATIVE ARTS WORKSHOP
POYNTER FELLOWSHIP PROGRAM

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ARTHUR GREENWALD, Conference Co-ordinator, Yale Class of 1975
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JOHN HUBLEY, Critic in Film-Making (Animation), School of Art, Yale University
JOHN KENNEDY, Research Associate in the Arts, School of Art, Yale University.
CHARLES LEWIS, Audio-Visual Co-ordinator
CAROL LIEBMAN, ACT Board Member
KATHERINE LUSTMAN, Co-Director, Child Study Center Nursery School, Acting Master of Davenport College, Yale University
KIKI RABINOWITZ, President, Creative Arts Workshop, Inc., New Haven, Connecticut
EVELYN SARSON, ACT Executive Director
ALBERT J. SOLNIT, Director of Child Study Center, Sterling Professor of Pediatrics and Psychiatry, Yale University
CAROL STOREZ, Former Assistant to Dean Weaver, Faculty of Art
HOWARD S. WEAVER, Dean of the School of Art, Yale University

The following edited transcript of the Symposium is a co-operative project of Action for Children's Television Inc. and the ERIC Clearinghouse on Media and Technology at Stanford University.

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PROGRAM

OCTOBER 15: SUNDAY

Davies Auditorium, Becton Laboratories, Yale University

7.30 p.m. "What is Children's Television?"

A multi-media presentation of TV yesterday (with slides from old shows) and TV today, including the ACT film "But First, This Message", to be followed by informal discussion.

JOE DISPENZA, American Film Institute

BOARD MEMBERS, Action for Children's Television

OCTOBER 16: MONDAY

Law School Auditorium, Yale University

9 a.m.: Registration

CRITERIA FOR CHILDREN'S TV PROGRAMS

10 a.m. "Childhood Professionals Look at Children's Television."

This unique panel will bring together the staff of the Yale Child Study Center to discuss aspects of children's television from diverse viewpoints.

MODERATOR: DR. RICHARD H. GRANGER, Associate Professor of Clinical Pediatrics, CSC

DR. ROBERT H. ABRAMOVITZ, Assistant Professor of Pediatrics and Psychiatry, Yale School of Medicine

DR. WILLIAM KESSEN, Professor of Psychology, Yale School of Medicine and Dept. of Psychology

DR. MELVIN LEWIS, Professor of Clinical Pediatrics and Psychiatry, CSC

KATHERINE LUSTMAN, Co-director of the Yale Nursery School, CSC

DR. SALLY A. PROVENCE, Director, Child Development Unit, CSC; Professor of Pediatrics, Yale School of Medicine

DR. JOHN E. SCHOWALTER, Director of Training, Child Psychiatry Unit, CSC; Assoc. Professor of Pediatrics and Psychiatry, Yale School of Medicine

DR. ALBERT J. SOLNIT, Director CSC; Sterling Professor of Pediatrics and Psychiatry; President of the American Society of Child Psychiatrists

WENDY GLASGOW, Research Associate, and Assistant Professor in Social Work;

2 p.m. "Television Professionals Look At Children's Programs"

Producers of current children's programs will discuss the criteria and philosophy behind their decisions, and show excerpts from programs.

MODERATOR: JOHN CULKIN, Director, Center for Understanding Media

DAVID CONNELL, Vice-President, Production, "Sesame Street" and "Electric Company", Children's Television Workshop

GAIL FRANK, Producer, "Jabberwocky," WCVB-TV, Needham, Mass.

JOEL HELLER, Executive Producer, Children's Broadcasts, CBS-TV News

FRED ROGERS, Producer and Host, "Mister Rogers Neighborhood," PBS

CHRISTOPHER SARSON, Executive Producer, "Zoom!" WGBH-TV/PBS

MORRIE TURNER, Cartoonist and Creator "Kid Power," ABC-TV

3.15 p.m. Coffee-break

3:30 p.m. Workshops:

Informal discussion groups with panel members, and an additional Music Workshop: "Music in Children's TV Programs."

7 p.m. Reception: Yale Commons

7.30 p.m. Dinner: Yale Commons Dining Room

SPEAKER: ROBERT LEWIS SHAYON.

OCTOBER 17: TUESDAY

Law School Auditorium, Yale University

9:30 a.m. "Financing for Children's Television"

Individuals with a wide diversity of experiences in children's television will discuss its economic characteristics and possible alternative plans for future financing.

MODERATOR: ROBERT LOUIS SHAYON, TV critic and writer
PEGGY CHARREN, President, Action for Children's Television
JOAN GANZ COONEY, President, Children's Television Workshop
MICHAEL EISNER, Vice-President, Program Development and Children's Programming, ABC-TV
KENNETH MASON, Vice-President, Grocery Products, Quaker Oats Company
WILLIAM MELODY, Assistant Professor, Annenberg School of Communications, University of Pennsylvania

12.30 p.m. Lunch: Yale Commons Cafeteria

2 p.m. "Directions for Change"

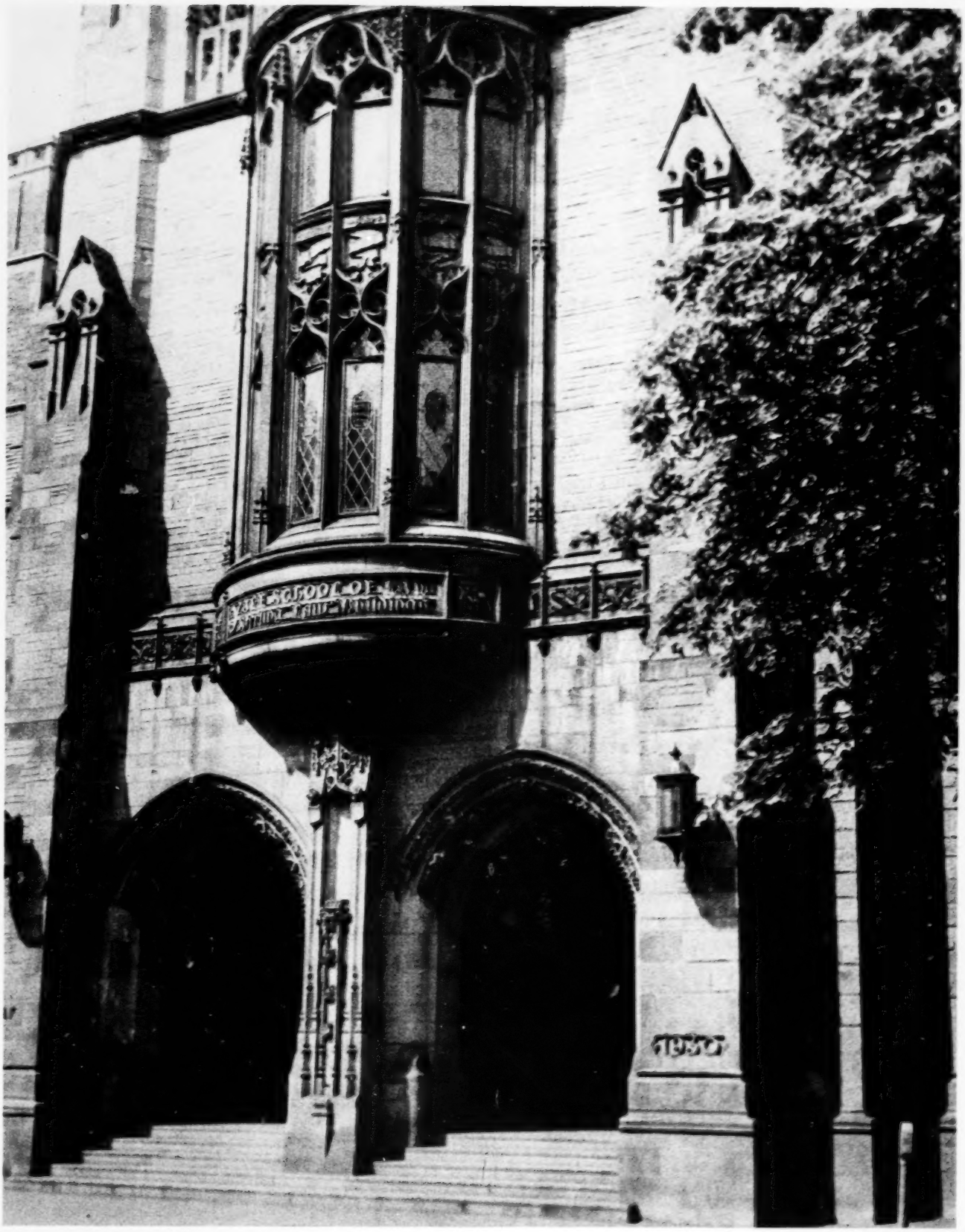
In the last decade, groups and individuals across the country have been making their voices heard in demands for change in the present system of broadcasting. Each of the members of this panel has had personal experience in some area of pressure for change.

MODERATOR: ALBERT KRAMER, Citizens Communication Center, Washington, D.C.
JOAN ZELDES BERNSTEIN, Assistant to the Director, Bureau of Consumer Protection, Federal Trade Commission
ROGER FRANSECKY, Director, University Media Services, University of Cincinnati, Ohio
NEIL MORSE, Committee on Children's Television, San Francisco, California
LETTY POGREBIN, Editor Children's Book Features in "Ms" magazine, and author
WILLIAM WRIGHT, Director, Black Efforts for Soul in Television, Washington, D.C.

3.15 p.m. Coffee break

3.30 p.m. Workshops:

Informal discussion groups with panel members.



Yale School of Law.

Section 1:
"Childhood Professionals Look at Children's Television"

MODERATOR: RICHARD H. GRANGER, Associate Professor of Clinical Pediatrics.

For the next three days, we're going to examine the television industry in relation to what it does to, for, with and about children. Depending on our biases and background, we'll be accusatory, defensive, proud of, ashamed of, critical, complimentary, hopeful, despairing. We will, in fact, probably be anything but dispassionate.

In this respect this morning's panel will probably be no different from those to follow, but in another respect it is profoundly different. Subsequent panels are comprised of people who know a great deal about television, but varying amounts from nothing to a great deal about children and childhood. This morning's panel is composed of people whose expertise is in one or another aspect of children and their lives, and whose knowledge of television as an industry is variable. None of us has any personal axe to grind except the desire for people to understand the special needs, susceptibilities and strengths of children at various ages. It seems fair to say that this is the only panel that comes to advocate the cause of only one client, the child.

To do this more effectively and before we focus in on the special problems of television in relation to children, we will consider the attitudes of our society in general toward children.

The whole concept of childhood as a separate and distinct stage of life between infancy and adulthood is a relatively recent discovery. As Phillippe Aries has pointed out in his book, Centuries of Childhood, it was not until the very end of the Middle Ages in Western European society that children began to be separated out from adults, and not until the 17th Century that this process was completed. It was during the latter half of this period that colonization was beginning in North America, and this influenced the early treatment of children here.

The first slaves in America were not black but white English children who were kidnapped or enticed into shipping to the colonies where they became indentured servants. The motivation for this was twofold. First, children were an important source of cheap, untroublesome labor, particularly in an agrarian society. Second, the presence of large numbers of children insured continuity to the newly established settlements.

At the same time, some of the colonies early recognized a responsibility to improve the life of children, at least in ways that could be countenanced by the adult community. Children and Youth in America reports that "From an early date, especially in Massachusetts, concern was expressed that parents and masters were neglecting their duty and that illiteracy, infidelity and barbarism were overtaking the younger generation." (This has a contemporary ring to it which confirms the continuity of our national history.) By 1642, Massachusetts, with the other New England states following, began establishing legal requirements and forcing educational responsibilities of parents, masters and town governments and providing penalties for failing to meet them.

It is sad to report that even from the beginning both towns and individuals are said to have been more ingenious in avoiding this responsibility than in meeting it. Thus, from the earliest, American ambivalence toward children was established. Our understanding and pride in a need for a vigorous posterity was counterbalanced by our unwillingness to pay the various costs needed to assure it.

Children continued to be an exploited part of the labor force. Despite the increasing outcries of do-gooders, child labor laws were not really effectively established until technological advances had minimized the economic usefulness of children in both agriculture and manufacturing. As late as 1910, more than 12% of the children aged 10 to 13 years were still employed in full-time manual labor. However, as the employment of children decreased, the demands on, and the expectations of education became greater. At the turn of the 20th century, one source has pointed out: "The objective (of education) was to affirm social and cultural unity, not to lay down a plan for education's organization. The need to affirm unity was all the more urgent because reality was becoming more diverse... Americans fell back upon the schools to create a consensus of sentiment and a uniformity of behavior."

We can look at the past with forgiveness. We can excuse the neglect and abuse of children in history on the basis of ignorance; ignorance of the special needs of children and ignorance of the long term effects of damage done, especially in early childhood. But how do we measure up today?

In the past seventy years an imposing, systematic body of knowledge has been assembled. We now know the natural history of the normal physical, psychological, emotional and cognitive development of human beings from the beginning. We don't know everything there is to know, but we do know enough to detect in the first years of life the earliest aberrations from early development. We know enough to make predictions about the impact of certain influences and traumas and we know enough to be able to intervene in many of these processes.

It has been rhetorically fashionable in recent years to indict this body of knowledge as the cause of many of the problems of society, particularly what is seen as the problems of the young. But to do so is truly to indulge in empty rhetoric for, except in rare places and on rare occasions, that body of knowledge has not been allowed to have any effect on our country's public policy toward children.

Our per capita expenditures for services to children are a national disgrace. In the various fields of child health, child mental health care for the handicapped child, general health care and the like, the public outlay per child ranges from one fifth to one twentieth of expenditures for similar services to adults. Adults, whether acting as parents, as the general public, or as political leaders, have seldom acted out of a genuine concern for the best interests of children. We have, as a nation, acted as though no body of knowledge about the developmental needs and the pitfalls of childhood existed.

If this is so for the society at large, why pick on television in particular? A prime reason is that for a large number of children, television is society at large. Through its powerfully combined audio and visual impact delivered directly into the child's home, it is the face of the adult world, a reflection of society. Its messages arrive with the implied sanction both of the parents who allow the child to watch and of the larger adult world which obviously prepares and transmits it. Studies have clearly enumerated the incredible number of hours children spend watching the tube. Many of our adolescents today poignantly recount their total recall of the programming with which they have grown up. As such a major influence, television must bear a heavy responsibility for the view of society which our children are assimilating. Whether it wants it or not, the industry must assume the responsibility for the quality and morality of both its programming and its advertising.

Television programs seem to have been put on for many reasons: to entertain, to serve as babysitters, to use up what materials and talents happen to be available, to sell commercial products, to instruct, to meet regulations and many others. Generally, they seem to have been put on for reasons arising out of the needs of the adult world. Although, there are notable exceptions, programming seems seldom to have been conceived to meet the clearly perceived and understood needs of children.

In medicine, a basic principle is "First, do no harm!" It seems that television might well adopt this as its first principle for children's programming. If so, it might meet that goal by insisting that those creative people who devise and produce programs for children become thoroughly familiar with the knowledge which already exists about child growth and development.

It may be that those of us with expertise in the field have been too reticent about sharing. If so, we will try today to begin to remedy this fault.

KATHERINE R. LUSTMAN, Co-director, Nursery School at the Child Study Center

The subject of play, its importance to children and how it is affected today by television.

One of the most striking characteristics of all children at play, beginning in infancy, is the intense activity involved. One has only to observe the infant playing with his own body and his mother's body interchangeably to appreciate this phenomenon. It is in this way that he begins to perceive both himself and the world around him. From this, he progresses toward the use of other objects and toys outside his own body. We can readily see that it is the child's own actions with a toy or object which keep him interested, amused and constantly experimenting. The passive watching of a mobile very quickly gives way to touching, pulling, patting, and sucking.

A month this summer with my six-month-old granddaughter gave me ample opportunity to observe the endless pleasure of learning she derived from her constant manipulation of her own hands, my daughter's face, hands and breasts while nursing, and then gradually brightly colored rattles and toys. But whatever the object, it was always her own activity and the feedback gained thereby, which kept her involved.

From infancy on the child goes through a progression of developmental phases during which he shifts his interest and energy to a variety of other types of toys and play. By the time he reaches nursery school, he is quite diverse and sophisticated in his manipulation, and active

play more than ever is his most important means of coping with the world and learning about it.

It is this age group --- from the age of three to six or seven -- upon which I shall focus. They're the group I know best as a nursery school teacher, and about which I am most concerned in our present discussion. I believe they represent, among children, the largest TV viewing population by virtue of the time they spend at home -- increasingly in front of a TV set passively watching endless hours of current programming.

When a child first enters a group outside of his own home, be it nursery school, day care center, family day care, or play group, he frequently begins his learning in a new environment with the use of the familiar invested object brought from home. This all important object relationship is the jumping-off point for most learning. Over and over we see children arrive in school clutching a favorite blanket, a stuffed animal, a toy, a doll or a car... Sometimes even a shredded piece of blanket which he manages to hide in his pocket. When he begins to use these in play, first by showing these to the teachers and then by incorporating these intc activity, he is beginning his adjustment to the new environment. Gradually, as he becomes more acclimated to his new surroundings, his interest shifts to the toys in the room, and then to the children in the room.

What we feel makes the active use of these transitional objects so important is that they represent the tools with which he first begins to achieve mastery of his motor skills and then mastery of his feelings. Deprived of these tools and spending his time passively watching TV, he may be seriously hampered in this development. He may be deflected into a watcher rather than a doer, a spectator rather than a participant.

The three year old needs to use a variety of materials, such as building blocks, puzzles, vessels he can fill and empty, open and shut, fit in and take out. He needs materials he can mess with, such as water, play dough, clay and paint. And finally he needs dolls and animals he can dress and undress, wash, dry, spank, relax and soothe. If he spends his time watching TV, and there are now some homes and some schools which use television as the constant source of so-called learning, he loses this valuable opportunity to learn by doing.

When we move into the world of the four-and five-year-olds, we move into the areas of play where toys are used most frequently as props for working through the normal developmental processes and problems of this stage. Some of these are: defining the boundaries between fantasy and reality; achieving further mastery of motor, social, and cognitive skills; creative outlets for inner feelings; and coping with the normal developmental fears and anxieties-such as the daily trauma of living, the birth of a sibling, moving, illness, accidents, and death.

Some of the current toys advertised most aggressively on TV are ones which I would consider catering to the worst aspects of working through feelings, since the feelings are already built into the toy. Such a toy is the "Knock-'em Sock-'em Robot," where children are shown pushing a button which activates the toy robots, which then fight till one of the robot's heads is knocked off. The children shown manipulating the toy become angry with each other and one says belligerently to the other, "Wait until the next time." A number of toys require nothing more than pushing a button such as "Road Devils," "Dune Buggy Babies," the "Mattel airplane," talking dolls, and "Action Jackson." There is no interplay between the toy and the child.

The inappropriate quality and sex-typing of other toys such as the "Mystery Date Game," "Love and Music," (two particularly sexy adolescent dolls), Barbie's head (a head with sophisticated hair dressing equipment), Barbie and Kenny (two teen age dolls who merely walk around on stands at the touch of a button) all illustrate the activity built into the object rather than the use of activity and imagination on the part of the children manipulating them. In our nursery school, children frequently play with regular telephones. They're not attached, but children use them in creative play, pretending to talk to their mothers or fathers and using them with each other. There is a telephone on current sale into which a child slips a record and then merely listens to what the record says. There is no possibility for answering back and using his own imagination.

In attempting to work through the boundary of fantasy and reality, the preschooler can play over and over again at real and pretend, using books and acting out roles, with an adult's help in sorting out the confusing elements. The massive confusion of roles in many TV programs, the blurring of fantasy and reality, often mixed with sophisticated adult humor, is more difficult, if not sometimes impossible, for a child to comprehend. I think of the cartoon characters in "The Barkleys" and the horror cartoon entitled "Mad Monster Wedding" which were recently shown on a Saturday morning. In "The Barkleys" series (NBC-TV) the dogs talk and act like the humans in the "All In The Family" adult series. Certainly the humor, such as it is, is far too sophisticated for the youthful audience, and the bigotry and prejudice a somewhat distasteful model. The "Mad Monster Wedding" was a melange of a frightening, offensive, frenetic, and perverse set of characters.

Other types of programs that one can remember vividly erupting on the nursery school scene a few years ago, and recently returning to the TV screen are "Batman," "Superman," "Gigantor," "Startrek," and "Lost in Space." The crippling effect on the play of children is easily observable when day after day one sees them imitating the bizarre behavior of the characters in these programs and not getting any closer to understanding the pretend quality of what they were all about. I remember asking one child "Are Batman and Robin real or pretend?" and his shocked response, "oh no, they're really real."

Cartoons are another type of program that represent massive confusion of concepts. The

endless hitting, shrieking and frenetic behavior of cartoon characters leads to the imitation of such behavior with little resolution of conflict in play.

The kinds of TV programs to which I have been referring are harmful in that they lead to obsessive working through, leaving little time for the child's own creative ideas to be used in his fantasy. They are often frightening, and in spite of the fact that children will watch them again and again, it is often the surprised parent who discovers his child's relief at finally being told that he cannot watch a particularly frightening show.

I have been focusing on the difficulties in distinction between fantasy and reality for the four-and five-year-old. By the time he reaches six or seven, he will look back on his earlier fears with some disdain, but valuable time will have been lost to him when he could have been using his viewing time actively rather than passively.

In the area of feelings there have been many excellent programs produced by Mr. Rogers aimed at giving children insight into their fears of bodily injury, hospitalization, death, jealousy over siblings, and positive self-image. He has also carefully observed the boundaries between fantasy and reality in his programs.

Increasingly, other programs are beginning to take their cues from him and are using suggestions for creative play and play ideas that are imaginatively presented. I think back to a much earlier program. In fact, the earliest aimed at the pre-school child--in the 50's called "Ding Dong School." Dr. Frances Horwich, the guiding force behind that particular show, produced a model of what creative programming could accomplish by presenting simple play ideas which could be used by all parents with materials easily available in every home. I would hope that there now could be combined in the best of television production the simplicity of those early shows with some of the clever, newer innovations in animation and presentation. Certainly Captain Kangaroo has consistently produced a high level program for children, and there are newer shows such as "Watch With Mother" and "Hodgepodge Lodge."

I would like to close with a plea to parents to view the shows their children are spending hours watching passively. For even the best shows should be viewed selectively and the time a child spends passively in front of a set should be limited, difficult as this may be for a parent. I am sure it will result in more active, spontaneous children whose play will, be more creative and imaginative.

JOHN E. SCHOWALTER, Director of Training, Child Psychiatry Unit; Associate Professor of Pediatrics and Psychiatry, Yale School of Medicine

A child's ability to understand death depends on his stage of development and on the environmental climate provided him. Death is probably the most hauntingly complex concept man must grasp about himself. To fully comprehend one's own death may be, as Freud stated, an impossibility, but the evolution of an intellectual understanding of death has been quite thoroughly studied.

Up to the age of six or eight months, an infant has not yet discerned the fact that he is separate from his mother and he cannot distinguish the face of one person from another. However, from about age eight months a child realizes that there are distinct people in his environment and that he is separate from them. From eight months to about three years, death is not yet a palpable concept for the child, but separation is a major fear. Even short separations at this age are reacted to as though they were permanent and the only consistent reactions to someone's death are in terms of this separation.

Between the ages of three and six years, the child begins to comprehend the external fact of death but does not yet grasp its permanence or universality. Life represents such externals as light or movement, while death is equated with darkness, stillness, or sleep. A moving cloud may be said to be alive while a tree may be defined as dead. Magical thinking, or the belief that thoughts or wishes are equal to action, is common during this age span. They believe that death wished for may come true. Probably all children at times wish a parent's death. Especially at this age they fear that these wishes might become reality. Magical thinking also gives rise to feelings of guilt in these children. They may expect death as a just punishment or retaliation for their lethal thoughts. It is not unusual for children at this age to fear going to sleep for fear they will die. A night light often helps dispel both the darkness and the fear of death which the darkness represents.

From about age six to ten years, the child begins to comprehend the permanency of death. He is less likely to believe that the dead person will "wake up," although fears of ghosts are still common. The personification of death as a figure who comes and takes his victim is not unusual in this age range. Children begin intellectually to realize that everyone dies,

and the realization that parents will eventually die becomes a painful reality. In order to cope with their more complete understanding of death, some children turn strongly to religion. They become extremely devout, look toward heaven, but also may become worried about going to hell.

Finally, after the age of about 10, the child's understanding of death becomes increasingly like that of an adult. Probably the most important change is in his improved concept of time. For the first time he can accurately think of himself existing in the future. This ability is a mixed blessing. It is essential for the adolescent to be able to plan and work toward a future goal, but it also allows him to grasp the possibility that things might not work out well in his life and to grasp the fact of his mortality. It is significant that depression is very rare in children before they develop the cognitive ability to understand their lives in terms of a future. Depressions become relatively common thereafter. Death is not an unfamiliar topic with teenagers, and during recent years the suicide rate has risen more during the decade of adolescence than for any other decade of life.

How can we relate what we know about children's evolving understanding about death to the possible influences of television viewing on this understanding? To me it is clear that the children most at risk of being harmed by inappropriate programming are those under the age of five or six, although I have also been consulted by older children whose anxieties or phobias were intertwined with the frightening TV shows that they had seen. Below the age of six or seven, most children have difficulty separating fantasy from reality. Piaget writes of this younger child's belief in animism, meaning that at this age he invests inanimate objects with human traits and feelings. He also invests animals with human traits. We see this every day in children at play; a stuffed animal becomes a favorite companion, a pet is treated like a sibling, an animal's death is mourned more than a person's. Children's dreams often use animals as thinly disguised symbols for people. Most television killing and dying takes place in cartoons, and some apologists assert that since only talking animals' not humans', heads are shot off or bodies are cut into by buzz saws, that the viewer obviously cannot identify with the slaughter personally. Relatively speaking, violence in cartoons does seem to have less impact than when perpetrated on adults, but anyone who knows children has watched the mayhem a child wrecks on rubber or stuffed animals when expressing the anger he feels against parents, siblings, and peers. "Ah ha," someone is thinking, "you may be right about this animisim thing, but at the same time your explanation admits that children have death wishes and express them regularly. What's the difference if we (the media) present some violence for them professionally on Saturday morning in the name of a flexible fashion doll or a breakfast cereal, or if the little monsters slug it out for themselves?" The difference is that in watching TV, the child is a passive recipient whose only control of the fantasy presented is to accept it or to turn it off. When the child initiates his own fantasy, he is actively in control of modulating or orchestrating style and content.

Aggression, violence, and death are inherent in our individual and societal makeup, and everyone must come to some sort of personal adjustment to them. I have watched a number of shows concerned with these themes, from Mister Rogers' sensitive presentation of the discovery of death to the rock'em, sock'em action of the "Roadrunner," "Scooby-Doo," "Johnny Quest," and "Funky Phantom." Although in a small sample of pre-school and kindergarten age children, "Roadrunner" was considered the least frightening of these cartoon programs, I would like to outline the deaths or the presumed deaths sustained by the coyote in one six-minute episode. Timed by my watch, in minute one, a cannon blew his head off; in minute two he was pushed under a boulder; in minute three, he fell a long, long way to plop in a puff of dust to the canyon floor; in minute four, he fell again and was later blown up; in minute five, he was run over by a truck and later crushed by a rock; and in minute six he was run over yet again, to total nine alleged deaths in six minutes. I say "alleged" because the coyote miraculously survived each assault only a little worse for wear, if affected at all. We know that young children normally have difficulty understanding the permanence of death; such viewing certainly confuses rather than helps develop this concept. In all of the cartoon programs mentioned, death and danger are sugar coated and unreal. I had a perfectly normal four-year-old ask me this summer why fire crackers were considered dangerous. "No one is ever hurt when one blows up in someone's face on TV," he said. Such extrapolation is to be expected in many young children. They take literally what they see, but what might seem silly on TV may not end up so harmlessly in real life. Anyone who has watched television with children of this age is familiar with the frequent questions, "Is this real?" or "Is this happening now?" Fact and fiction are often confused, and it is not sufficient to rely on an amplified laugh track to inform the child when violence is supposed to be funny, and on spooky music when it is supposed to be serious.

In summary, I believe many of those responsible for the violence and death presented on TV, at least in the Saturday morning cartoons, do not take into consideration the developmental capacities of their younger audience, and probably make it harder for them to understand or mourn actual deaths. Partial death, the mutilation or loss of body parts, and its symbolic representation of castration for the oedipal age child has not been discussed, but is another real concern. Some argue that violence and death are "natural" and should therefore be shown. Unfortunately, violence and death are often portrayed in the most unnatural forms and as the most obvious, if not the only way, to settle personal problems. Invariably absent are the damage, pain, grief, mourning, destruction, and

other consequences of violence in real life. My closing plea is a simple one, and requires no further research. It is not that violence and death never be shown on TV, but it is that writers and producers of children's shows take more into account what is already known about children's development.

WILLIAM KESSEN, Professor of Psychology, Yale School of Medicine and Dept. of Psychology

Cognitive Problems Television is with us, like the automobile or the telephone, for good or ill; so that I think we cannot admit the possibility of a world without them either for adults or for children. Therefore, considerations of its danger or the possibility of its degradation of children must be phrased very carefully. I have a sense of the docility and malleability of children; that the issue is not so much danger as the fact that they will adapt. Children will accept the culture of television even as it is currently presented on Saturdays and Sundays, and perhaps the most depressing aspect is not its ineffectiveness or its likelihood to produce serious danger to the psychological and cognitive development of the child, but the fact that it will work and that children will build a new adaptation to a world that has television in its present form.

When one asks about the cognitive and intellectual aspect of television for children, one asks a complicated set of questions about how television fits in with the rest of the child's life. What problems does television pose for the child? What does he see in television that will provoke his intellectual or cognitive development?

There are a number of answers that begin with "none!" There are no problems posed because it's not the function of television to pose problems. It is a form of entertainment. There are no problems posed because the cultural focus of television, like the school in many ways, is to bring all attention into a single focus. "None," except for the child who wonders why his life is so different from television. One is struck in particular with the marvelous ways in which family problems are solved on television by a somewhat benign but stupid parent, but always with good will and a happy ending. I have a sense of the children of America by the millions sitting and watching this and looking around their own room and asking where their parents are, and why is all this interesting material going on in the homes of the characters on television, when they live in such a dull environment.

The child could say that there is no problem except to figure out what program he's watching, because if you try to compare "Josie and the Pussy Cats" or the "Osbornes" or the "Jackson Five" or the "Brady Bunch," except for a bit of color coding, it's hard to know which group you're watching. What one sees are imitations of imitations. There is, in my view, an incredible absence of variety in children's television; in the laughs and even in the voices. A cynic might begin to believe that there are three very busy people who do all the voices for Saturday programming. What makes this for children? Is Barkley different from Bunker? Is Underdog less subtle than Superman? Are the "Holidays" more childish than Lucy and Rickie? It seems to me that children's television can be translated in large measure as adult shows and cartoons. It is an animated wasteland. Of course you can have the real thing in adult programming by watching "Bewitched" or "Day Before Yesterday" or "The Return of the Vampire." So the problems that are posed by children's television are almost the same as the problems posed by adults' television.

Many of the programs have as their basic cognitive problem the organization of social relations. The problem that is presented over and over again, as it is presented for adult programming, is the existence of a power differential. There is somebody who is stronger or bigger or meaner or wiser than somebody else, and the movement of the program and the conflict which is presented is how to redress or diminish or eliminate that differential. This is an important problem for adults and for children and it probably accounts for the persistence of many programs, imitations of imitations. What is striking is not the importance of the problem but the limited range of solutions available. You are permitted to redress the power differential by magic, as in "Underdog" or "Funky Phantom," or you can reduce it more subtly by guile, as in the "Flintstones" or "Roman Holiday." It is surprising how often the power differential is created by an attempt to cheat, and solved by an attempt to cheat. There is an even more subtle solution to the power differential which I call 'automatic virtue.' Somehow it all works out, often because of the stupidity of the authority figure. When Mr. Holiday loses all of the family furniture because of his desire to show off and pretend to virtues which he does not have, we are not angry. "We are all equally to blame," his sweet wife says. And he says, "I certainly have a wonderful family." Where are the problems of sex and death? Where are the problems of feeling that children have?

The child is a creator. He creates, he invents, and the question that is posed for television is how to use that ability of the child to invent and create. Dewey talks a great deal about life being all of a piece, yet what we have is children inventing

several different systems. There is the school problem which he can solve by his relation to teachers. There is the home problem with all of its ambivalances and all of its complexities, which he can solve one way or another. And we have over the last twenty years created another social system called "Being with the Television Set," which the child solves and understands. He moves from inventive, constructive play toward participation in a ritual. The danger of television or the problem it poses to the child is that he becomes a part of a ritual.

The typical show thay you can see on the weekends or in the evenings is a ballistic show. Once you get aboard, you go to the end without interruption. Once the show is fired in its first moment, there is no intervention by the child or anybody else till its conclusion. There is no third view: there is no commentator; there is no one there to perceive and interpret and discuss with the child what is going on. And happily, and the reason why these shows continue is that there is no risk. One is guaranteed when one climbs on, there is no danger of becoming too seriously involved.

How then can television become a responsive medium for the child? How can television become a medium in which the child can interact, participate, and create? It seems to me that there are a number of solutions. There are ballistic shows that try to teach something, like "Sesame Street," which picks you up and hurls you through the alphabet, or picks you up and throws you through the number system. By capitalizing on the child's desire for ritualized and endlessly repeated sequences, it achieves its purposes. There is the show that involves the child audience by identification with other children. "Zoom" is an example. "Curiosity Shop" is another. One wonders whether any child can imagine himself as talented as the children on "Zoom." The discrepancy between their ability and his must cause a great sigh. I find "Curiosity Shop" more believable. Those children are clearly not the brightest in the world.

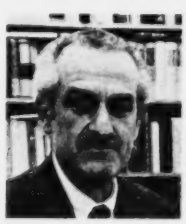
The third way in which problems are posed that involve the child creatively and inventively is by association with a respected adult. Clearly Mister Rogers is the best example of a commentator, somebody who interrupts the sequence, somebody who speaks to the issues that are being raised, somebody who involves himself with the child.

These three ways of trying to get the child to participate are of limited usefulness even when extremely well done, and I would like to consider three other possibilites--first, the active involvement of parents. Any device which permits the parents to become a part of viewing clearly stands to win. Second, the use of technical devices. It might be possible to devise systems in which the child can respond. A simple optical device, for example, could tell if he's right in a game so that he could interact with the program, literally.

The third alternative is the most important. If the problems that are presented on television can hook in to the child's problems, both cognitive and emotional, then he will be responding. He will be interacting even though he does not speak to the television set directly. There are aspects of Mister Rogers, aspects of Electric Company, aspects of Sesame Street which try to catch the child, not in a way which will propel him toward the end without thought, but which will actively involve him in creating the program.

How do we go about making that more common? Clearly, one way is to do more serious research on the cognitive and emotional problems related to watching television. Another way is age-grading. By addressing television programs to the 'stupid kid,' we miss all the advantages that come from age-appropriate programming. And third, we have to use people who are responsive and loving.

There are some truly great moments in children's television, but they are too rare. There seem to be neither financial nor creative reasons why they cannot be more common.



ALBERT J. SOLNIT, Director of the Child Study Center; Sterling Professor of Pediatrics and Psychiatry; President of the American Academy of Child Psychiatry.

The Child's Right to Fantasy Fantasy is a form of mental activity with a "let's pretend" quality that is an essential and unique capacity of human beings. This capacity is first observed in young children in the nursery school and reaches its height between the ages of four and six years of age. "Let's pretend" is a manifest expression of play and thought, of imagination and social activity, that is an important characteristic of intellectual and social development. As the child grows older, "let's pretend" is less obvious, but the mental underpinning goes on as fantasy activity - day dreaming - a vital aspect of emotional and intellectual exercise necessary for the expanding capacity, for understanding of the self and others, for solving intellectual and emotional problems, and for the full potential of latent creative capacities.

Television as a sustained and repetitive experience for children can promote or interfere with the child's capacity to use fantasy activity in the service of growing up healthy from a psychological and emotional point of view. We know how to entertain but at what cost and for whose profit? Freedom of expression cannot be a sufficient answer without taking into account the cost and profit, and without asking questions about accountability.

Television's most subtle and debilitating influence is that it encourages and invites the audience to accept a passive experience, and accustoms them to expect instant gratifications. Television is now responsible for contributing to the child's quality of life. Television can render the child inactive, provide distorted or unbalanced audio-visual images of contemporary life and fail to make responsible use of its time with children. The question is what should the risks be for the child and his family. The parents may elect to take their child on a plane or train, but it is society that sets standards of safety and health, so that parents can have reasonable choices.

So much of television is presented as imaginary, but it grips the child with its visual and auditory arms and leaves him or her with olfactory, gustatory (they do eat a lot while watching), tactile and kinaesthetic sensory receptors unattended. In mental activity, and therefore in day dreams (fantasy activity), the visual and auditory are the major bridges between inner thoughts (mental activity) and outer experiences (perception of reality). If the child is gratified by a level of stimulation and of vicarious expression that renders him inactive, he may have constraints on his "rights" to be active in constructing and exercising his own fantasy, "let's pretend" experiences. It's very important to ask ourselves in regard to the influence of television as to whether it promotes or interferes with the full development of fantasy formation of "let's pretend" activities. The question is at what cost and for whose profit. Freedom of expression cannot be considered without taking into account who is responsible for the cost and the profit of entertainment. I would like to keep those questions in mind as we enter into a discussion. Television's most subtle and in some ways debilitating influence is that it makes the audience passive and accustoms them to expect instant gratification. Without the investment of thought, reflection, and other kinds of mental activities, there are the advantages of instant gratification and the costs of such perceptual, intellectual, and emotional fare.

SALLY A. PROVENCE, Director, Child Development Unit; Professor of Pediatrics, Yale School of Medicine

A child's social development begins with his cognitive development, his ability to play, his awareness of many aspects of the world and of people and of what goes on between the mother and the child from the earliest days. Society's influences and expectations are largely mediated through the mother at first. However, as the young child grows there is a steadily increasing, more direct impact from other sources. And among these sources, television has assumed a considerable significance.

The content, quality, and the timing of the communications that we make as an adult toward a child, or that we make through something like television can either enhance or interfere with his ability to live with others, to become a self-respecting member of his family, of his neighborhood, of his culture and of his society. One of the characteristics of the child, that is of special significance for our consideration of his social development, is his tendency to imitate and identify with other people, to imitate their actions, to take over into himself their attitudes, their values, their methods of interaction with others. He is markedly affected for better or for worse by what is shown him, whether by a terribly important person in a human relationship or by a perhaps less important picture on the TV set.

There are three useful questions that should be asked by those seriously concerned with the character of television for children. First, what models of social behavior are presented by the shows? Second, what attitudes toward one's fellow humans are conveyed, and third, what solutions are suggested for some of the complicated problems of living together.

WENDY GLASGOW, Research Associate, and Assistant Professor in Social Work; Ph.D. Candidate in Sociology.

As a black I'm in a somewhat different place in viewing television and its impact on the socialization of children. It's a long way from "Amos and Andy" to "Kid Power;" that really has some influence on how I look at TV programming. We have to recognize that television in general, and more specifically children's programming, has made progress in identifying the very existence of blacks in mainstream America. I think it's unnecessary to cite the various examples of this from some of the Saturday morning and other children's programming. I feel that there has been some impact from blacks who are involved in the arts and in social science on programming for children. What we rarely see however, is the impact of people who have some understanding and knowledge about child development. There is so much room for making television programming more in tune with the needs of children, and hopefully directed towards the kinds of socialization that we are expecting. A recent Saturday morning program concerned a little black girl whose father had deserted her. Immediately I thought, "Here we go again...black fathers are always deserting black children." On the other hand, there was a substitute father who took over for this child, so that's reality. But phrases like "I love you so much I'd like to straighten my hair" raised questions for me of just what kind of impact this program has on kids.

I have mixed reactions to "Kid Power." Overall, I think it's a rather good show. I asked my 12-year-old daughter what she thought about "Kid Power." She said, "You know, Mom, if kids can talk about racial problems, then maybe the adults will realize that its ok to be racially different and its ok to talk about it." Information is necessary to deal with the problems and the issues today. Television, children's television, is a vehicle through which information can reach children.

MEMBER OF AUDIENCE: I am amazed not at how much influence television has on our children, but on how little effect it has had. We, of course, now have a whole adult generation who has undergone seven hours of daily watching of this totally bizarre program material. I have come in contact with these people as a teacher and also as a friend, and I find that in spite of the fact that television has painted, at least up till recently, a totally white America, we have more racial awareness and racial pride at this point in history than probably ever before. In spite of the fact that an incredible amount of killing is going on, we probably have a generation now that is at least more aware of the problems of violence and more committed to peace; and in spite of all the advertisements, we have a rising consumerism, a rising generation of people who are more aware and concerned with the quality of the material that is being consumed by them. I wonder whether the panel would address itself to these questions. Has television really had all these effects that one would assume it should have? Are these trends a reaction, a positive reaction, to television which may not have occurred if this garbage had not been fed to our children? Have there been any studies where people who have grown up with television are compared with respect to all the issues that you have raised creativity, conceptions, cognitive influences compared to children who have not had television?

DR. ROBERT H. ABRAMOVITZ, Assistant Professor of Pediatrics and Psychiatry, Yale School of Medicine

Your statement reflects that somehow the generation that's grown up through the last 20 years of television has seemingly muddled through and is raising more questions. I think that does tell us something about children, that they do have a marvelous power to adapt. But I think we really have to ask ourselves do we want to throw all that garbage at them and force them to adapt to that?

A recent study at the Harvard Business School points out that by the age of nine or ten, children have an intense cynicism to everything they're being told by the advertising media. They're beginning to doubt everything that we have to say to them. They're also having profound difficulties because of ten years of passivity and having material fed to them in spite of their adaptive capacity. They're having profound difficulty in learning how to think for themselves. Happily, many children are surviving and many children are raising questions. But, as many of the critics have been happy to point out, they're such a small majority. After all, they don't reflect the mainstream of America.

I think we really have to think that a lot of children are falling into a fog. They are being lulled and they aren't adapting.

We cannot count on the adaptability of children to get them through, to help them survive. I think that the television industry has to see itself in exactly the same way that the aspirin industry and the paint industry has had to see themselves. The conceptual model that I'm referring to is that aspirin is a poison and it will kill children if it's taken in overdose. Lead in paint is a poison and even though it gives you beautiful colors, it's dangerous to put on walls. These two industries have tried to say, "Well, it's a parent's responsibility to supervise the young child and keep him away from those things." We've found that no matter how conscientious the parents are, no matter how much supervision they provide, when you have dangerous influences around, there are going to be problems. We have to use this paradigm with television. You can't have 14 hours a day of garbage beamed at children and say, "Well, it's the parents' responsibility. They ought to supervise the viewing..." I think the industry has a responsibility to follow the dictum of medicine and to do no harm, that they can't just get away with putting on material and hope that the children will survive. I think that they have to put on the best kind of programming possible. The issue that I'm most concerned with is what can we do to promote the development of children, not create a maze that they have to muddle through and use their adaptive capacity to get through.

DR. RICHARD H. GRANGER:

My reaction to the other questions is a steady diet of garbage usually leads to vomiting, and I think some of the children who have grown up with TV have done that. But they are the ones who are able to adapt, and there are other children who don't have that regurgitative reflex built into them that are probably harmed quite a bit.

DR. JEROME SINGER, Yale Psychology Department:

There is a considerable body of research on the actual effects of television on children of different types of programs. There are probably 30 or 40 experiments that have been done around the world that give us some information on the effects of television. Some research shows that there are tremendous differences in the social classes in the degree to which parents monitor the viewing of the television by children. There are differences in viewing times across different social classes, and differences in the general types of programming to which children are exposed. But if you look at the average child of poor socio-economic status, the parents aren't around. The TV generally stays on all day, we've found, and children watch a tremendous variety of programs, mostly intended for adults. For example, there was a program on for a number of years at 4 o'clock in the afternoon, at least on the eastern coast, called "Dark Shadows." I don't know if any of you are familiar with it. It was widely viewed by very young children. Middle class, relatively well educated parents steered their children away from that program. It was widely viewed by children from poor families. In clinical work, I was exposed to a number of children who'd been traumatized by the vampires and hands reaching up from coffins and things of that sort that characterized that program.

There also are news broadcasts about the war and all kinds of related adult programming to which children, particularly of lower socio-economic brackets, are exposed simply because the sets stay on all day. I think that for us to think in terms of monitoring all of this type of programming is impractical. We have to think also of whether there might be ways of providing input for the child through the schools or through day care programs of various kinds which would orient the child who is going to view all kinds of programming, even up to 11 or 12 o'clock at night.. To orient him on how to use television, how to approach it, how to make a distinction between television and reality.

MEMBER OF AUDIENCE:

If paint manufacturers could make a workable paint, a successful paint, without lead they would do it, and if people could make aspirin without poison they would do it, but the television industry can certainly produce television without poison and they are not doing it. I have a very personal gripe and that is with some of the cartoons. I was very interested in watching one called the "Hardy Boys" because I remembered reading the books when I was little. The way it had been changed astounded me because I remembered them as being typical all-American heroes that solved mysteries, but all of a sudden I was watching people who belonged to a singing group and had long hair and wore bell-bottoms and boots and rode motorcycles and had some girl in the group who's a perfect personification of a sterotype dumb blonde kind of person. Why was it necessary to do that on television?

MELVIN LEWIS. Professor of Clinical Pediatrics and Psychiatry

You raise an important question having to do with what children identify with, and one of the things they are not presented with is models for identification. One of the things that concerns me is that we know a child has to develop a sexual identification, a sense of maleness, a sense of femaleness. It is true that children develop that sense very early in life, in the sense

that by the age of two and a half a child knows whether he is a boy or she is a girl, but the total sense of being female and being male, the total sense of what this means, is an on-going process and probably is not complete until after adolescence. So, the child is being fed these things all the time and has to identify or has to have the opportunities to identify with different models. One of the things a program like the one you have just described does is to present one model in a continuously deadening way. Of course, one can say that that is the wrong model to present and one should present another model, but then there is a question of judgment involved here. However, there is no reason why we couldn't indeed have many different models presented. After all, we aim to be a pluralistic society and this should apply to sexual matters as well. It seems to me that if one wanted to criticize a program like that, or any other program for that matter, one ought to keep in mind one specific question. To take for example the question of gender identification in children, one would want to ask for example, just how are the boys and girls, men and women being portrayed, how are they being consistently portrayed? Is the female always vulnerable, helpless or submissive, or a passive or silly person, or is there some range in which the female is being portrayed? And the same thing about males, a male is always being portrayed as an unfeeling person, or as the stronger person all the time, or whatever. Is this one model being specifically portrayed to a child? And then again, I think the whole question of sex assignment in terms of career roles, I think the adult programs have done better about this. The adult programs have tried to get around or introduce some other models for men and women to follow, and of course, children watch adult programs just as much-- maybe, not just as much, but they have opportunites to watch them as much as children's programs. But in the children's programs I think one should ask the very specific question, just how are sex assignments made in career roles? Are nurses always women? Are doctors always men? To take an obvious example, it seems to me that aside from having programs in which there is a variation, between programs, there should be a variation with the program itself. It makes it too closed off--too simplistic.

MEMBER OF AUDIENCE: We have a company, and we have been doing things that relate to what you have been talking about for the schools for about two years. We are doing things that are visually exciting and talk about the problems only in a way that is right to children. When we approached the TV networks, all we got, when we got in to see them, was no money for anything educational. There are many, many companies that are doing these things but no one will listen to them.

MEMBER OF AUDIENCE: I am a writer of children's literature and director of a children's theater. Someone said last night that out of 13 democracies that they made inquires about, they found out that only four have any kind of commercials during children's television broadcasts. Dr. Granger made the comment at the beginning about the American ambivalence towards children, and I would like to know if this problem is unique to America, not only to children's TV, or whether it is a world-wide thing.

DR. RICHARD H. GRANGER:

It is not unique to America, but it is more prevalent to this country than it is in many countries, certainly in many civilized countries. There isn't any question that most western European countries (particularly Scandinavian countries) and a good many of the Communist-block countries, have done a much better job of providing services of quality within the framework of their own system and government. Whether we like that system and government is totally irrelevant; within those systems they have given high priorities to services for children. They have made the child care and various aspects of child life professional. They have created all sorts of new career roles for which people get prestige, like taking care of children. That is not to say that they have thrown out the family, because they have not. But they have made a greater flexibility for alternate care systems for children by providing all sorts of caretaker roles as well as other professional roles. One of the queer things we have not done is to provide alternate roles for children whose families cannot provide everything that they need.

Whether we talk about day care, whether we talk about our system of adoption or foster care or institutional care, we have not in any way provided any systematic support for any of these things; we have not made participation in any of those processes a worthwhile career for people, and we have not in any way tried to think through the implications of each of these kinds of child caring systems to try to make some decisions as to what we might put our money in and put our emphasis on. I think in general, it is possible to see that other countries which haven't done all the things I have talked about still provide a much larger percentage of their resources in terms of services for children.

It has always struck me as so absolutely ridiculous not to do this because the costs escalate year by year of life. The service you don't provide now, the trauma you don't ameliorate, the hurt you don't solve, doubles and quadruples and quadruples year after year after year if it is not taken care of. It would clearly, in this cost conscious, cost benefit analysis society, make great sense to start taking things when they start, instead of waiting until they have gotten to the point where they can become rhetorical subjects for political campaigns.

DOROTHY COHEN, Bank Street College, New York:

The television industry ought to be interested, just as we child development people ought to be interested, in some record which falls into the following three categories. One is that Nursery School teachers all over are seeing the difference

in the quality of children's play, depending upon how much television they see. The second area has to do with teacher feedback in the primary grades, in which they are finding strong resistance among children not only to reading, but to exerting any kind of effort. Something is happening to children in terms of their ability to do. I don't think it is television alone. I think it is the impact of a totally automated society, but I do think that the way that television feeds into that and perpetuates it precisely with its consumerism is one of the things that has to be studied very carefully. There is a third area. I work with graduate students, all of whom are extremely bright. In the last few years I have noticed that there is a growing group of them that cannot cope with subtle ideas in print, which means that in another way, something about the visual impact is interfering with the reading.

I am not suggesting that we give up teaching. I am suggesting that there are certain problems being raised that need researching. Maybe one of the things that has to be considered is what are the limitations of TV. If young children really require involvement in the sensory way in the objective world, maybe there are some things that TV cannot do. The question brought up the whole issue of vicarious experience. If we keep in mind that we need to understand more effectively the function of vicarious experience and to make sure that it has both a vicarious and experiential component of it, it seems to me that is where we can define boundaries and limitations, as well as find out what richness in experience television can provide. I take very seriously the suggestion that was made earlier in the morning as to what we can do to keep this an ongoing process. It is clear that Yale Child Study Center can't be the resource for the whole world, nor should it be or want to be. There are centers and people who have expertise in various kinds of child life and child development all over the country and I am sure they could be a great value to television people. We, too, will remain available and will in fact be more and more interested in the next few years in very specific work in this area.

Section 2:
"Television Professionals Look at Children's Programs"

MODERATOR: JOHN CULKIN, Director, Center for Understanding Media. The Center specializes in projects involving young people and the new media.

I'm going to give you two ideas for television series as yet unproduced but very important. The young children growing up today will increasingly follow the pattern that we've already established for traveling to lots of places and realizing the need for some language beyond your own. Since lots of people are going to be doing it, why shouldn't we all have one second language that everybody in the world speaks besides the one you learned in your neighborhood? There's a lot of talk about this. Some suggest it should be Spanish or French or Esperanto or English or something like that. We've done some research indicating that the second language for the world should be Italian because it's friendly, it's musical, it's phonetic, it's romantic, and it produces desperately bad soldiers, and would therefore be the perfect language for those of us in the global village, and there's a ton of money to be made by somebody right now if they go out and do the Italian kind of program for small children of the world.

My suggestion for a second program, because of the television viewing habits of American children, is that one of the proper studies of television could be television itself. Maybe helping kids to process what they see on Saturday night and all that kind of thing is important, and that most of our emphasis at a conference like this is on, "If we clean up the producers, we've really done all right by the kids," but we're not going to be able to clean up that many producers. So that one of the tasks for the kids who walk around in the media-minded world is who's going to help the kids listen to whoever is talking to them, in which to make children smart rather than stupid and active rather than passive about their total television and media experience is the kind of a thing we could get into.

DAVID CONNELL, Vice-President, Production, "Sesame Street" and "Electric Company", Children's Television Workshop. Mr. Connell worked on the CBS "Captain Kangaroo" program for 12 years, ending as executive producer. He then became vice president of an independent production company before joining Children's Television Workshop as its first producer for "Sesame Street."

The subject of the panel is to discuss why producers make shows the way they do, to ask what the criteria for the decisions are, but I think asking a producer why he does something is a little bit like asking a bride why she's still a virgin after three marriages. Her first husband was elderly and, as it turned out, impotent. Her second husband was incapacitated from injuries suffered in a car accident on the way home from the wedding. Her third husband was a television producer. He spent all his time in the bedroom telling her how great it was going to be.

I think television producers tend to be that way. We far prefer to explain how great our work will be, not to ask how great has it been-it rarely occurs to us to examine why we do something. We seem to think we can rely on some sort of mystical forces to guide our work. I think we're fortunate at Children's Television Workshop to have access to brains on our staff which are heavily used, and we can get the benefit of their wisdom and, of course, we rely on something more than mystical creative forces in putting our programs together. Because we have two goals, to entertain and to teach, we feel we have to approach our work in a different way than producers of most television shows. We utilize an active and cooperating research department more heavily than most other television operations. We have found that you can romanticize, fantasize, intellectualize, and moralize about those millions of children out there in the television audience, but it takes strong, effective research to put you in touch with your audience and to keep you there.

This last year the Workshop's total research and evaluation budget amounted to $614,000, so, as you can see, we're committed to research. How do the researchers help us in our search for criteria? Well, first they help us determine our general educational goals, then they help us refine precise curriculum goals. They help define the nature of our target audience. They test our individual programs so that we'll know what's turning the child on and what's turning him off. They let us know, as the season progresses, whether we are actually teaching or not, and at the end of the

year they supervise an evaluation of our work to see if we've met our general educational goals. This is a constant, on-going process, and not a week goes by at the Workshop that researchers and producers aren't in touch with children somewhere to obtain feedback.

I really can't emphasize too strongly how much we stress and depend on this kind of work. In the first place, we know we can't teach the child unless we reach him, despite the direct competition from some very appealing children's programs on other channels, all seeking the child's attention at some particular moment in time. In the second place, according to our mandate, it isn't enough to merely attract the child; we also must provide him with some tangible benefits. Now, we don't have the time on the panel to go into great detail, but I'd like to show you some samples from the "Electric Company" to illustrate the extent and depth of what we call our appeal research. In developing the "Electric Company" we followed the operating model we'd used with "Sesame Street." First, we selected our educational goal, which in this case is to help teach certain basic skills in reading. Then we selected our target audience, which turned out to be the seven-to ten-year-old. We analyzed the production elements which appealed to them and decided on a format. We visited classrooms where reading is taught. We conferred with more than a hundred experts in teaching, psychology, writing, the arts, production technique, sociology, and other disciplines. We refined our curriculum goals. And then we produced five pilot programs to see if we were on the right track.

To determine that, we selected an appropriate sample of second and third graders to undergo what we call distracter tests on those five shows. Now, the distracter is merely a screen set at an angle to the television set. We put a child in front of the set to watch our programs while we flash very appealing slides on the nearby screen, changing every 7½ seconds. Our researcher then clocks the program and the child's visual attention. If the child is easily distracted, obviously the television material isn't holding his attention. We isolated and defined 149 bits of material in those five pilot programs and each bit was given a visual attention score. Now, let me show you some of those films, and you try to guess which of those were the most effective.

The first five pieces that you saw through "Theater in the Dark" rated almost at the top of those 149 pieces, and the last two, the disc jockey "For" piece and "I Am Cute Very" were at the very bottom. Now, the researchers reminded us that technique alone can't guarantee attention. For instance, although animation is a favorite of the children, the mere technique of animation doesn't guarantee popularity. Instead, the technique must have what the researchers call "functionally relevant action." The action should contribute to or be directly related to the primary meaning of the segment. Incidentally, we do realize that visual attention is merely part of the child's overall response to a learning situation. But I went into some detail to provide an example of how one research device is used to determine one factor which helps us improve the appealability of our product. The researchers have dozens of other techniques and devices which help us isolate and measure various components of the shows.

I should add here that the relationship between producers and researchers is a delicate and sensitive one. We've been very fortunate at the Workshop in having people who can laugh at themselves and each other, submerge their egos, and work together for a common goal. There's an atmosphere created in which we all realize that our work eventually is to be judged with a very blunt and direct honesty. You can't fool the kids. So, we constantly work with the children to isolate, define, refine, and test our work. As a result of such testing, we changed both the reach and the content of "Sesame Street" through the years. We've added the concepts of addition and subtraction. We introduced a small vocabulary of sight words for reading. We expanded the cast to include Spanish-speaking models with whom the children could identify, and we ventured into other non-cognitive areas such as the environment, ecology, models of cooperation, feeling states, and the handicapped.

Children's television is hard going. You're dealing with a whole child and a wide ranging set of real needs. You're not only teaching or entertaining; you're also affecting the way a child feels about himself. No matter what you do, you're providing some kind of a model for him. To meet this responsibility, the producer inevitably must eventually fall back on his own sense of subjective judgment and creative instinct. But what I'm trying to say here is that this judgment shouldn't be made by a group of 40-year-olds sitting around a table playing out their hunches about what might work for kids. Instead, there's a need to get out with those kids to determine who they are and what they're like, to identify their needs, to ascertain the effect of television on them; any and all devices that will sharpen the decision-making process. Walt Whitman once wrote, "There was a child went forth every day and the first object he looked upon, that object he became, and that object became a part of him for the day or a certain part of the day or for many years." As we search for criteria for children's television programs, I think we would do well to keep Mr. Whitman's thoughts in mind.

GAIL FRANK, Producer, "Jabberwocky" WCVB-TV, Needham, Mass. Ms. Frank has worked as director of a children's theater, general manager of a theater in Nyack, N.Y., and an editor of commercial and documentary films. "Jabberwocky" is a half-hour locally produced children's program.

We're produced in Boston, and I guess I'm here because I'm one of those people who's talking to your children, about 90,000 of them, and I talk to them six days a week, half an hour a day. The show is called "Jabberwocky" because it's anything we want it to be, but primarily we divide our subjects into somewhat educational -- I'll clarify that in a minute -- and problematical -- and I'll clarify that as well. The educational shows are subjects that are not dealt with in the classroom, primarily things like flying or sailing, transportation, bugs, dirt, the future; and our problematical shows are shows that deal with things that children aren't taught in school, they can't cope with those - it's the gray areas, the areas of values and moralities, the areas where you cannot be an extension of the classroom, where getting the best grade paper in school won't help you to cope with that outside reality; it doesn't make you the head of the class outside.

That's the kind of thing we're trying to do, and we're dealing with feelings and problems that children have. To do this, we start off, first of all, with a lot of input, and we have Jerome Kagan as our psychological consultant; he's a man at Harvard who's very well thought of. We go to him with topics that we would like to deal with on the show -- each show is dedicated to one theme -- and discuss the areas that children have problems in, something like being alone or dishonesty, sharing, love, understanding. Some of the subjects are incorporated no matter what you're dealing with. A subject like prejudice is not a subject that we would do a show about, but within the context of any show it's subliminally handled, I think, just by our cast members being what they are. Anyway, after Kagan has talked with us to the extent that he's filled us in on the problems children have in each area and how we should approach them, then -- this is with the script writers -- we sit down and put the show together into a script form, go back to Kagan and see if we've achieved what we wanted to, and then we begin producing.

I'll talk a little bit briefly about the format of the show and about the characters, and then I'd like to show you a kinescope, sort of a montage of things, and I'd like to come back and talk about why we made those decisions. The "Jabberwocky" format is very flexible so that we can handle any subject that we wish to. It includes day-to-day interaction with the cast; it involves guest trips or locations on interview. We have "Jabberwocky" productions; that's where our characters can play other characters to make a point, and we make a very strong delineation between reality and fantasy. These are people in a television studio. We have pertinent films and we have creative animation that goes into the shows, and it's sort of a magazine format; short pieces, maybe five minutes in length, so that we don't tax the attention span of the child.

I mentioned the fact that we're in a TV studio. The kids see cameras and lights; they see boom men. We make no pretense about the fact that we're in a television studio. Part of the show is the fact that we are a television show making a television show, and so, one of the characters, for instance, is the director; one of the characters is an actress around the studios, and rather than pretend that they aren't actors or people like that, we say that they are, and sometimes they can step out of their role of being who they are into playing a character to make a point.

Many of our shows will start off with a discussion about why we want to do a particular subject, if we should do it, why do it at all. We took a subject like the three R's, and what we really wanted to say was why learn, and we didn't want to call it that at all, so we called it "Fish," and we started off with a segment about Dirty Frank, who's one of the characters in the show, being left on his own to produce a show about Fish. But Frank has a problem because he's very much of the street, doesn't have very much formal learning, and so, in the process of trying to read instructions to get to the Aquarium, trying to pay for sandwiches, trying to rent a car, and so forth, we discovered some of the importance of the three R's.

The major characters in the show are Carl and Trina. They're young enough so that children can relate to them; Carl holds the title of director and he's sort of a low key authority figure. He's not right all the time, but he keeps the show going; he's a very real person; sometimes he has his own problems. "Jabberwocky" isn't right all the time. We make a point to be honest with the children; if we don't know an answer to something, we say we don't know it or we give them both sides of it. Life just isn't cut and dry, and we're trying to explain some of that to children; as I said before, we deal with the gray areas. Trina is an actress around the "Jabberwocky" studios. She's sort of an older sister to some of the kids and very much a liberated woman. Then there's Mr. Buchanan. He's sort of a resident philospher-inventor and a grandfatherly type. He takes the problems of children very seriously, and he tries to solve those problems by inventing machines; machines to help you grow up, machines to avoid mistakes, machines to help you spell. And I think the

reality of the situation is that machines don't work. Those are things that you have to learn either by growing up or by doing. So, his machines don't work either. But he is there for ... to lend that perspective, to say, "This is a hassle, kids, but it's something that we want you to put into perspective and understand that, you know, there are some hassles in life that you sort of have to do."

The fuzzy little guy that you're going to see in the kinescope is called Dirty Frank, and he's a puppet; he's half kid and half adult, sort of a kidult, and he admits to being somewhere between 12 and 28, give or take a few years. But he, in reality, is what your children sometimes think they would like to be. Frank is sometimes stubborn and cranky, he gets ornery. He got his name, Dirty Frank, because he hates to wash; he can't stand water, he loves dirt. He thinks dirt is the best thing in the whole world. He likes Skunkman comic books; he likes horror movies; he likes bubble gum; he likes ice cream; he's not good on vegetables, and he doesn't like going to bed. But he's a pretty good guy, because, underneath it all, Frank is a very trusting person; he's sort of an underdog who champions underdogs, and he has a street savvy and understanding and sensitivity because of his own problems that helps him relate to children; they identify very readily with him.

Before I go any further, I'd like to show you how it all works. This is a montage that I made up of several shows just to give you a feeling of what we try to do; the diversity of things. And after I've run that, then I'd like to come back for a couple of minutes.

Primarily what I wanted to say about our decision-making process is that we deal with what we feel is honest with children, not to confuse reality with fantasy. We deal with things that are very real in their lives, and I don't think we're Pollyanna about it. If we were to take a subject like lying, for instance, we don't say "Thou shalt not lie;" we say sometimes people do tell lies, and some lies are very bad, and there are some lies that may seem necessary to avoid hurting someone, and we examine that with the children. I think primarily the kine says what I'm trying to say with the show.

JOEL HELLER, Executive Producer, Children's Broadcasts, CBS TV News. Mr. Heller has produced "In the News," two-minute weekend newscasts for children, and earlier children's programs — "The Reading Room," "Do You Know" and "In the Know" for CBS. He was a reporter and researcher on "The Hidden Revolution," radio documentaries of Edward R. Murrow, and other news documentaries.

Every now and then on Saturday morning our three year old daughter, Jennifer, like millions of other children across the country, turns on the television set to watch the cartoons and every half hour when the spinning globe of "In The News" appears an excited Jennifer yells out "It's Daddy's program, It's Daddy's program" and leaves the room.

Thank goodness she's normal, whatever that is. I wouldn't admit to this story unless there was a "but" involved and the "but" is the times when she doesn't run out of the room. There are times when something catches her eye and she stays by the set to watch, motivated by the fact not that it would be nice to please Daddy but by something on the screen she's never seen before. At that moment, as far as she's concerned, Daddy isn't in the room. Her curiosity is at work and she's deeply involved in the real world. Well, it's these short moments which make producing informational broadcasts for children the most rewarding job anyone can have. To be able to put something in at one end of the tube and see it have its effect at the other, especially at home with one's own child, certainly brings home the enormous power of this marvelous television tool which we work with. There are eight different two and a half minute "In The News" broadcasts each Saturday. There are a couple on Sunday now.

Well, so far we've broadcast almost 500 of these brief excursions into the real world since we got started a little more than a year ago. That's about 20 hours worth. Although we at CBS have been pleased with these short newscasts, some have called "In The News" a little morsel thrown in to quiet the critics of children's television. A lot of people think that "In The News" should be longer to allow more time for more news. Well, if anybody is advocating this, it's not the people in the CBS News Division. Right now we're not even advocating a half hour newscast for children, although I think at one time we did. Someone changed our thinking.

About eighteen months ago the Vice President for Programs of the CBS Television Network, Fred Silverman, came to us at CBS News and said he wanted to play short newscasts throughout the entire Saturday children's schedule. At first that sounded like mixing oil and water. As you know, newscasts never make it into the top 40 programs, they never make it into the top 80 programs. Children reflect the viewing habits of their parents. They've never demonstrated an eagerness to go out of their way to watch an informational broadcast when there was another choice of watching entertainment. Our initial reaction, therefore, was one of concern. If "In The News" drove the kids away to another channel, news might never again be seen on Saturday

morning on CBS. Well, what Silverman was trying to do was ingeniously simple. He was not asking the child to make a choice between news and entertainment, he was not asking a child to spend a half hour at a sixth day of school, he was in effect saying, "after you watch the news there'll be more entertainment."

And so he brought the news to the children on the turf that they control, the television set on Saturday morning. Today "In The News," much to our surprise and delight, leads all other CBS news broadcasts in the share of audience it attracts. Sometimes that share is as high as 57%. We don't kid ourselves. We could never do this on our own in a free-standing mode. We're really riding the crest of an audience wave that's been generated by the child's natural interest in being entertained, so we're not unhappy with the two and a half minute news form because for the first time we're talking to kids who would never have gone out of their way to watch any news at all. "Sesame Street" too provides its information in short bursts. They do it in an entertainment format. We do it within the context now of a Saturday morning schedule. I think that most children, regardless of their age, are very much like our Jennifer. Many of them some of the time have no interest when "In The News" comes on. But a lot of them will stay with it because something they see catches their curiosity. It's these moments of awareness that "In The News" tries to feed. We know that we can't explain all of the world's problems in two and a half minutes segments, but it's a beginning and we are giving the child some exposure to the real world in the most unlikely of all places, the Saturday fantasy world. And the child, at least according to the ratings and some of the mail we receive, is accepting it.

So the first major group of people to learn something from children's news are the people who produce the programs. We don't think two and a half minutes is a cop-out at all. We think it's an imaginative programming innovation. We are reaching children we have never reached before. It's an effective use of this mass entertainment medium of ours to present information. Well, now that Fred Silverman has figured out how to deliver us an audience, the ball passes over to us at CBS News. It's our responsibility to use that precious time on the air. What do we tell the kids. Well, from the very beginning we had some hard questions to answer. The hardest was what would be our limit of subject matter. It would be very easy to fill up all eight segments with news of childrens' activities, sports, animal features and other light subjects; but from the outset we determined not to make "In The News" a broadcast of childrens' news but news for children. We said we would place no restrictions on the type of story we covered as long as it had significance to a national audience. We said that if a major story took place during the week, we would have it on the air on Saturday morning. We said we would deal with only one story per segment. The two minutes we give the story is more time than Walter Cronkite gives most stories on his evening news.

Our method of approach was to assume that the child had never heard the story before or had heard only bits and pieces of it from other sources. Our job turned out to be to put the news together in straightforward story form. Terms and concepts are not introduced unless they're defined. If we define something on one broadcast and do the subject again at a later time we define it again. We assume that there's no continuity of watching from newscast to newscast and from week to week. Wherever possible we introduce historical news footage, graphics, and animation to help make things a little more clear. We try to show that much of today's news has roots which are deeply imbedded in history. In essence we regard our eight Saturday segments as the complete newscast we originally wanted but now it's been broken up and spread out over the entire morning.

Like any newscast, we have our headline stories and our feature stories, but unlike an adult newscast which puts its hard stories first and its softest stories last, we do just the reverse. At the early morning hours the audience is younger and they get the lighter features, the ones which don't require as much comprehension. As the day wears on and the older children wake up and join the audience the stories become more involved, centering mainly on the hard news of the week. We have done short newscasts on everything from SALT-the strategic arms limitation talks-to the massacre at Munich. Although we do not show the dead, we have talked about death and violence. This was an early decision. We have attempted to deal with the reality of violence and death by explaining what has motivated people to act as they do and what some of the consequences of these actions are. In the Munich story we discussed the background of the Arab-Israeli hostility tracing it back to the birth of the Palestine state, the creation of a refugee problem and the formation of an Arab guerilla army of terrorists. We talked about the violence in Northern Ireland in terms of a tortured history that went back to Henry VIII. We have tried to explain the terrible consequences of violence. We have dealt with health problems such as sickle cell anemia and the red tide which paralyzed the New England Seafood industry. We have also covered hot air balloon races, sports, and the candidates who seek power in this election year. Throughout all our stories, we have tried to be as objective and as unbiased as being human allows us to be.

We think "In The News" is a bold experiment. It's an experiment which has led to some interesting developments. I'm happy to be able to tell you today that children's informational programming at CBS News is now a growth industry. This summer we produced two special half hour broadcasts prior to the national political conventions called "What's a Convention All About." On Saturday, November 4, at 12:30, Walter Cronkite will do another young persons' informational special called "What's An Election All About," and that program will try to answer the question what is the Electoral College and how does it work. Most of my friends at CBS News don't know that. And from now on whenever there's an upcoming event of national importance, the "What's It All About" broadcasts will return.

We're planning on about four to six of these "All About" specials a year, and this announcement is being made today for the first time. Look forward to reports on Skylab and what's Congress all about in the future. We think this is a major innovation in young people's programming and we have other formats we're working on too and you'll be hearing about those. Finally, our ultimate goal at CBS News is to use this phenomenal television tool to help our children make intelligent choices in the real world. It's what our society depends upon if it's to remain free.

Our continuing goal is to present facts in a clear, straightforward and blanced way so that this information can help lead our young citizens to a life in which they understand the real world. That understanding carries along with it both the joys and the agonies of knowing the truth. As a parent, I'm fortunate to be able to do something about improving children's television as part of my job.

FRED ROGERS, Producer and Host, "Mister Rogers Neighborhood" PBS. Mr. Rogers, trained in music, theology, and psychology, entered television out of concern for the medium's impact on preschool emotional development. His daily half-hour program uses songs, puppetry and conversation to deal with the feelings and fears of very young children.

Those of us who have formed Family Communications think of our main goal as facilitating communications within the nuclear family as well as the families of humanity. This is serious business and we know it. Television, whether by intent or accident, is now an essential aspect of practically every home. We hear over and over that even families without telephones or comfortable beds have television sets. Consequently the attitudes expressed by us or anyone else on television become involved in family communications.

Have you ever observed a baby at its mother's breast. Did you notice how carefully that baby watched its mother's face as it sucked and drank her milk. Do you ever notice a similar sight with people watching television? Older children eating popcorn and cokes, younger ones sucking their fingers. If this association is by any means a valid one, then television viewing must be considered as having its roots at the very core of human development. The difference in looking at most human mothers and looking at television sets is that human mothers can help the baby develop active modes of feeling with what he or she is seeing and feeling, while a television set invariably presents some kind of stimulation and lets its viewers drink it in as they will.

The impact of television must be considered in the light of the possibility that children are exposed to experiences which may be far beyond what their egos can deal with effectively. Those of us who produce television must assume the responsibility for providing images of trustworthy available adults who will modulate these experiences and attempt to keep them within manageable limits. As you probably know, our program is not designed to avoid all anxiety-arousing themes. We deal with the beginnings of life as well as life's closure and many of the feelings in between. Our communication is designed to keep anxiety within manageable limits and then to deal with them. We attempt to provide models for developing active modes of coping in simple ways. I mention the simplicity because I find it more and more difficult to be simple in the development of television, television for anybody. So many people get caught up in the notion that complexity determines quality. You know, Edward Everett delivered a two hour oration in Gettysburg just before Abraham Lincoln gave his address. After the President spoke, a Mr. Young from the Philadelphia press asked Lincoln if that was all that he intended to say and Lincoln said, "Yes, for the present." Commenting on the address the Harrisburg Press said, "We pass over the silly remarks of the President. For the credit of the Nation, we are willing that the veil of oblivion shall be dropped over them and that they shall be no more repeated or thought of." The reaction of the Chicago Tribune was more favorable. And in Massachusetts, the Springfield paper said, "turn back and read it over, it will repay study as a model speech. Strong feelings and a large brain were its parents."

We need to continue to strive for simplicity and yet constantly avoid the pitfall of becoming childish. It is honest and empathic adults that children need so much in their developing years. Television needs to provide more of them. Francois Clemens is my neighbor on television and John Costa is our Musical Director and they're here with us right now and I'd like them to let you hear our song "The Truth Shall Make You Free." Franc and Johnny.

Learning to sing a sad song when I'm sad, learning to say I'm angry. All that is very tough but very, very important and we're working ever so consistently at helping families discover that kind of truth. In this country very few people can escape the image of Santa Claus. He has very high visibility, especially between every Thanksgiving and Christmas. How Santa Claus became a symbol for giving and holding back, no one seems to be sure, but one thing we know and that is that we are stuck with this bit of folklore which says that there is an old man in a red suit and a white beard who knows children's wishes and who has the means of granting or not granting these wishes. Something which touches

children and their families so widely and deeply is a perfect vehicle for our kind of communication. The small program segment which I'd like to show you has not been on the air yet. It's a part of the neighborhood of make-believe by which is introduced my getting into a Santa Claus outfit and it's too big for me so I go to Brocket's Bakery and it just so happens to fit Chef Brocket. I make up a story about his being Santa Claus in the neighborhood of make-believe and I'd like you to see what we've done with that theme.

Well, a person in that Santa suit was a warm hearted real person whom the children already know. We felt that this could be helpful since children's concerns about Santa Claus are so often rooted in their view of their own parents' omnipotence. This gave us a way of working on the fears that many children have that there are adults who see all, hear all, and know all. An important task in any human being's growth is his discovery of his own boundaries of self. Little by little, if we are healthy, we develop the sense of being a whole person, a unique person, separate and distinct from any other, with our own inner privacy which is ours to share or not to share as we see fit. There is no one who sees all, hears all and knows all about any one of us. Who we are inside and what we do alone is our own business. Who we choose to tell and what we choose to tell is our business too. Since little children naturally imagine their parents to know everything about them even when their parents aren't around and since one of childhood's necessary tasks is this task to grow away from that imaginary omnipotence, we used the symbol of Santa Claus to work on that theme.

In the next segment of that same program, I try to express my empathy and respect for active pretending. At the end of this particular segment in which I sing the song "Pretending You're a Pilot or a Princess, Pretending You're a Doctor or a King, Pretending You're a Mother or a Father by Pretending You Can Be Most Anything you Want to Think About, By Pretending." Then we go on to say you can try out life by pretending, you can even say you're a baby today by pretending. Just because you're a boy it doesn't mean you never had thoughts of wanting to give birth to a baby. Just because your a girl, it doesn't mean you never wanted to be a father. Just because you're a grown up human being it doesn't mean you never had thought of being a child again. Within the family, and television is within the family, we need to communicate the worth of the simple, the necessity of being honest and the uniqueness as well as the relationships of all human beings.

CHRISTOPHER SARSON, Executive Producer, "Zoom" WGBH-TV/PBS. Mr. Sarson is the creator and producer of "Zoom," a national program using creative material submitted and performed by children. Mr. Sarson came to America from England in 1963, and has been producer for "Masterpiece Theater" in America, several in-school programs, plays and operas for public television.

I'd like to introduce you to "Zoom" for those of you who haven't seen it, and I'd like to say what goes into the thinking behind a program which I think has become the unique example of a participatory program, a program in which the audience can take a part, a very active part in its preparation.

I think we people in public television are very lucky, because we don't have to think just of the size of the audience, we can also think of the needs, and I think maybe therefore we have an even greater responsibility to come up with programming that means something to the people that we aim it at. The needs of an audience are obviously closely related to what's already available and four years ago when I first dreamed up "Zoom," television fare for children was much worse than it is today. "Hot Dog" was still to be born and "Take A Giant Step": and "Curiosity Shop" and "Kid Power" and "In The News" and the "Children's Film Festival" from CBS and the ABC afterschool specials were still not on the air, and indeed even "Sesame Street" was still a gleam in Joan Ganz Cooney's eyes. Children were watching television and they were watching a lot of violence and a lot of pap and there was a lot of babysitting service being done. It was 99% of the time passive; very, very seldom was it even involving, let alone participatory.

My children were four and three and they were steady watchers of Mr. Rogers. Mr. Rogers involved them. Mr. Rogers told them things. I began to think what was going to happen when they were six and seven, when they were going to be outgrowing Mr. Rogers, when they were going to meet new friends in school and hopefully have something to say to them and listen to what their peers were going to be saying. Out of that concept came "Zoom," the ground rules of which were fairly simple. First of all the children roughly between the ages of eight and 12 had something to say that was worth listening to, so we could make a show with material that was written by 8-to 12-year-olds. It should be for an 8-to 12-year-old audience and it should be presented by 8-to 12-year-olds on the screen and it should reflect the life style of 1-to12-year-olds in America in 1970-71.

We actually went on the air in 1972 as a national television production. The format was fairly easy to choose. We chose a magazine format because of the attention span of the child. Ideally I think we would have chosen a daily half

hour program, but the generosity of Congress dictated that we should have a weekly half hour program and those are the ground rules with which we set out to do "Zoom." The first thing we did was to audition 300 children in the Boston area and out of them selected seven, not for any particular talents that they might have of a theatrical nature, but representative kids. It is very hard to have seven representative children if you audition 300. Representing all the various facets of American life is just impossible especially when, again because of money, we had to have these children from the Boston area.

We tried our best and the seven children on the program that you will see are the first seven Zoomers. In order that they not become stars, in order that we can give different representatives a chance, we change half the cast every ten weeks. People who can't identify with characters on the screen in the first series get a chance to do so in subsequent series. It was really in working with them, these original first seven Zoomers, that we came up with the format, a part of which you will see on the program. The children and the adults involved in the program worked together on criteria for the pieces. We first of all asked if the piece was involving. By involvement we meant that the viewer had to react to it. He couldn't sit and let it wash over him; he had to be moved by it. Second we asked if it was honest, if it was real. If it wasn't real, was the element of fantasy so clearly defined that the child knew that it was fantasy and that it wasn't reality. We asked if the segment of the program shed some new light for the child or for a number of children. The program isn't half as heavy as I'm making it sound. The first thing you will see is a group of jokes which were sent in by the audience. As you watch that program ask yourselves why that segment fulfills the aims of some of these criteria.

Lastly we asked if it was entertaining. We asked if it would capture the attention of a lot of children and if it would say something to them so that they wouldn't switch off. Entertainment is not a bad word in my vocabulary, but there are different kinds of entertaining. If you are involving the child and letting him grow in some way then I think you can have a deeper form of entertainment than the programs that we usually refer to as just pure entertainment. Throughout the program we built in invitations to the viewers to send in material so that we could get some indication of how we were faring in fulfilling these criteria. I'll talk about that and about the Zoomers themselves when we come back after we watch the segment.

Those children are in the studio for two half-days a week. It's very important to me that those children aren't professionals, that they're not stars, that we are not building stars. You can't help but build an attachment for them, as we found from many of the letters that we have had, but they're not stars , they're representatives of the audience. They have a home life; they have a school life which goes on sometimes in spite of "Zoom." But it's good that they should have "Zoom" as an extracurricular activity and not a full-time activity or it seems to me the purpose of the show, which is to show children's life on the screen, is lost.

How much are they models for children to emulate? This is a question that must have occurred to a lot of you. One of the speakers said this morning that in his opinion a lot of the audience wouldn't be able to live up to the standards set by these children. If you see as many programs as our younger viewers do, you will see that Nina is no good at games and somebody who is no good at games identifies very strongly with her. She can, however, play the guitar and we found that it is an encouragement to some viewers. They may like Nina so much that they begin to learn the guitar, because they have identified with her in the first place (because she doesn't do something well). This wasn't planned, but in program 10 of last season, she won a game and the cheers of the other six Zoomers were echoed throughout the country and people wrote her congratulating her.

We became the second most popular show on public television that was produced by public television. "Masterpiece Theater" is the most popular and "Zoom" is the second most popular. I think that this is an indication that we can draw large audiences with what is known in the trade as quality programs. I don't think it would have happened except on public television, because I think in public television you have the opportunity to experiment and the opportunity to fail, which is so important if you are going to get quality programs on the air.

Let me say a few things about viewer mail. Last season we were on the air for 13 weeks and then we repeated some of the programs. In total we got over 200,000 letters that averaged 2,000 a day. About half of them weren't just asking for these "Zoom" cards which have a picture of the cast on one side and on the other side tell you "how to." For example one tells you how to cook in the wild, how to make fish in the wild. Another one tells you how to make a tree loom. But they were also full of constructive ideas and poems and plays and riddles and jokes and all the other things we asked them for. In that way I feel that they participate.

MORRIE TURNER, cartoonist and creator, "Kid Power," ABC-TV. Mr. Turner created the nationally syndicated "Wee Pals" strip cartoon, which is the basis of the new ABC-TV program for children. He also hosts a local San Francisco children's TV show.

I am a cartoonist. I am very, very new to the field of media of television. That is not to say that a cartoonist cannot make an input in the media, because after all I happen to believe that cartoonists are a bit before their time. You will have to remember that Buck Rodgers landed on the moon long before Neil Armstrong. Dick Tracy had a transistor radio long before the Japanese made an art out of it, and Little Orphan Annie wore a natural hairstyle for 20 years. I thought it is more important that I tell you about the characters and how the strip began, because "Kid Power" uses the same kids that we use in "Wee Pals."

Now we started off 10 years ago with the comic strip and the characters grew and grew. In fact, we added characters as we went along. In the early stages I was what you call a free lance cartoonist, drawing for publications like Look Magazine which is no longer with us, and Colliers Magazine which is no longer with us. So I had to do something. I was at a meeting at San Francisco, a cartoonist meeting, at which Charles Schultz, the creator of "Peanuts," was present. Cartoonists being the funny men that they are suppose to be, some guy said he was going to start a strip and call it "Cashew Nut" and make a million dollars. Somebody else said he was going to start a strip named "Walnut" and this started a whole rash of suggestions. Being the only black cartoonist in the room I began to worry. I said what if one of them should say Brazil Nut. But the more I thought about it the funnier it became. I decided at that point that I would do a gag take off on the "Peanuts" strip just for Charles Schultz himself and I got very serious about it.

However, prior to that, I had been campaigning among my peers trying to tell them what they should do to include ethnic groups in their particular comic strips. Here I was with a totally black comic strip which I sold to Chicago Daily Defender, one of the only two black dailies in this country.

I had misgivings, so I "integrated" the strip. As I went along, I added characters. Connie, who is a definite take off on Lucy, I could not change. Now one of the things that got me into a lot of trouble was that Connie was always belting another white kid in the strip named Oliver. I like to call Oliver the resident intellectural. Oliver wears glasses. He doesn't know all the answers but he thinks he does and I am sure some of you in school know the type I'm talking about. So we included Oliver and the only person that Connie would hit was Oliver. There was a definite reason for this because the syndicate said to me that there should be no inter-racial fighting going on in this comic strip. No older child shall strike a younger child. Okay! Boys shall not strike girls. So that left me with Connie hitting Oliver.

I went on this way for some time trying to break the cycle and eventually I found the solution. I am a four panel man; that is the only way I can think. So, in the first panel Connie belts Oliver, (no reason, she just belts him) while Randy, who is black, is standing behind him. She turned and she looked at Randy and she hit him and while he laid there she said, "That's just to let you know I am not prejudiced." The syndicate bought the strip and they haven't bothered me since.

As we went along we added the American Indian, Rocky. Rocky was the only one that we did research on. We went through a book of Sioux Indians and we found the child. We did this because cartoonists will always let you know when there is an indian character because he wears a feather. I didn't want to do this, I wanted to draw a character that looked like an Indian without resorting to these means, so we came up with Rocky and during our research we found out how the Indians felt about the earth. We wanted to give Rocky a name that said "earth" and I felt Rocky was it.

Then there is Nipper, who gets his name from Nipsey Russell, who I admire very greatly. It also means "small child"; it's an English expression. We came up with Nipper and Nipper's Hat; he wears a confederate cap. Charlie Brown was wearing a confederate cap, and I said that's pretty funny. But, I said, that would be hilarious if he were black. So I created Nipper and Nipper was not only wearing a confederate cap (this is my little put-on to society), he was carrying a confederate flag and that was the gag. We kept Nipper around and Nipper has since become a star, the reason being that most cartoonists relate through one particular character. I relate to Nipper, Nipper is me and I am Nipper. He expresses my feelings and I express his.

We have George, who always happened to talk about Jerry, who happens to be Jewish. I was not in the habit of explaining to the syndicate when I was going to introduce a new character and I didn't let them know when I was going to introduce Jerry. Jerry didn't have a name at that particular time but he was getting into very definite Jewish things. So he gets into these very Jewish things and the syndicate called me and said "What is he?" and I said he happens to be Jewish.

"Well what do you know about the Jewish faith?" and I said, "Well, I met Sammy Davis, Jr. once," but they didn't laugh. So, in Oakland there is a Synagogue called Temple Beth Abrams and at that particular time the Administrative Assistant to

the Rabbi was a man named Jerry Danzack, who today is a Rabbi. Jerry promised the syndicate he would check out everything and be sure that I was Kosher, so I gave the character the name Jerry, but Jerry has never said how he felt about it and I'm afraid to ask.

We also have a second character named George who happens to be Asian. George likes to quote Confucius. Well, it's not really Confucius; it's late movie Charlie Chan is what it really is. Now given a situation like producing a children's television show, he would quote and he would say, "the first thing you must do is fill your mouth full of marbles, spit the marbles out one at a time and when you have lost all your marbles you're ready."

We are going to show you a small segment of "Kid Power." The one they decided to show, I wouldn't have shown myself because it presents the problem without presenting the solution. The Bank School (I think they're here today) has been our educational input, our advisers as it were. They have given us certain concepts to deal with and each show deals with a particular concept and it comes to its logical conclusion. They always solve their own problems, but in this particular case, you are going to see the problem but you won't see the problem solved. You'll just have to wait until Saturday.

Section 3: Workshops

1: Cognitive Learning in Children's Programs

2: Fantasy and Reality in Children's Programs

3: Creative Participation in Program Content

4: Music in Children's TV Programs

After the panel on "Television Professionals look at Children's Television" several informal workshops were held. The following are some of the comments made during the workshops:

COGNITIVE LEARNING IN CHILDREN'S PROGRAMS

Joel Heller, Executive Producer, Children's Broadcasts, CBS-TV News:

We are saying that we think we are going to attract quite a few adults to our program. We are calling them young people's programs and we are going to gear them to young people but we will be very pleased when we have a large adult audience watching it. We think psychologically what happens is if you do a program for adults called, "What's Congress All About" they tune out. Adults will do the same thing as children. They will go somewhere else. If you label it a children's program and address it to that audience, and produce it for that audience, an adult does not feel insulted watching something along with this child and ends up saying, 'You know I learned something too.'

Just looking at the situation we're in, it's a real problem. On Monday we try to make a decision as to what we'll program on that Saturday. And normally, if everything is going well, you can pretty well predict what's going to happen in the news during the week, what stories are going to break, and you can get working in advance. We have the ability to change two or three of these stories if events warrant it. If something happens on Thursday, that's about the latest we can make a change.

There have been good programs and an awful lot of garbage on the air, we all admit. Parents have been passive, and television people, as far as I have seen, are the most responsive people in the world to the movement of audiences. They are constantly measuring the acceptance of programs and they do respond to letter campaigns or threats of boycotts to the sponsors. We are very, very sensitive to pressure. Ten years ago I was busy working on a children's program and it came and it went and there was nothing said about it. I am not going to talk about whether the program deserved to stay on or not, but it came and went. Programs like "Let's Take a Trip" went, "You Are There" went, "Mr. I. Magination" went, and the audience out there was big doldrum. The broadcasters said to themselves, "nobody is complaining, we must be doing something right. The audiences are holding out, nobody is complaining, things are running along well." And we will admit that the pressure which is now starting to be felt is changing programming.

DAVID CONNEL, Children's Television Workshop:

I think there has been a tendency for years to equate quality programming with something that's dull and I think that's a basic error. I think we've lived with that error for years and I think that the thing we have not done sufficiently is talk to the audience. We count them every Saturday, we know how many there are, but we really don't know. You could do a little research project that involved six kids of various ages - a different six each week. Put these kids in a room and watch them watch. Ask them questions about what they're watching. A technique we've used with considerable success, especially with the older kids, is to stop the tape at critical points and ask them what's happening. It is a revelation to do this. However, I really think that the key is that we've got to get out to communicate with that audience to find out what it is that they want. I think there has been enough evidence to show that they do not necessarily prefer junk. They prefer entertainment.

There are two kinds of basic research that we do. The most expensive is what we call quantative research which is done by independent testing agencies who test, such as in the case of "Sesame Street," about 1,200 kids in five locations across the country. In the case of the "Electric Company" they tested about 10,000 kids in, I think, eight locations.
Those are very expensive studies. The kids are tested prior to the broadcast and then, again, after six months of broadcast. A lot of tests have to be designed and turned over to people in the field that administer the tests and you have to make sure that the thing is kosher. The kind of research that I am urging people to get involved in now is what we call formative research. This entails helping to design the program and then helping, also, to keep the program on the track. It can be virtually as simple as what I just described. I mean, it is incredible what happens to a set of producers and writers when you sit them down in the back of the room and they watch their golden words with six or eight kids of the target audience, and they suddenly find out that those terribly witty lines that they slaved for four hours on make the kids all want to leave the room.

MEMBER OF AUDIENCE: There are practically no models around, today, of people who do things for children to imitate. Even their mothers are not doing things. Another nursery school teacher said to me that her three year old children do not know how to play. Mothers take their instant TV dinners, put them in the oven, and they sit down and wait for the dinner. They wait for the washing machine to finish the wash. They wait for a great many other things. What I'm raising is a very serious question: as we produce the kind of life which to adults becomes easier and easier, we are not giving children any models of people who make an impact on the world because they are doing something. It's the machine.

FANTASY AND REALITY IN CHILDRENS PROGRAMS

MEMBER OF AUDIENCE: Before we begin to evaluate the responsibility for what television is, we should make a determination of what television is. It is not an end in itself. It is not an end in itself just as a printing press is not an end in itself. I would wager that there is a higher percentage of junk coming out of the printing press than is coming out of television production. Now that does not mean that we accept it all and read it all. We have to make a determination of what the children learn, how the children learn, and if our schools are to be operated at all with any consideration of children's needs, they will relate to what the children come to school with.

MEMBER OF AUDIENCE: Do children intermix fantasy and reality all of the time until they are five? Do they begin to differentiate when they are six, or in talking about it can we set the age limits so that we know what we are talking about and what we are dealing with in each case?

DR. ALBERT SOLNIT, Yale Child Study Centre:

"Children are susceptible to the advantages and disadvantages of that kind of confusion, especially up to adolescence and even after that, but I would concentrate on children under the age of 12. I would say that children under the age of six are more vulnerable to being confused because their sense of reality, their ability to use logic, their ability to use what we call orderly casual thinking is not as available to them developmentally until they are about six or seven. Under six or seven and especially under the age of four, the very strong built-in capacity for explaining things by magical thinking, by the sense of the power of the magical feeling, will make them more vulnerable to such confusion."

I'm particularly interested in encouraging play and in understanding why children cannot read, and I'm convinced that children cannot read because they cannot look. I don't think it has anything to do with the fundamentals of the alphabet and numbers. I think that it's simply a matter of their having seen so many things that were scary that they really thought, "I'm not going to look anymore." We find this often in the getto. Kids are seeing things that are far beyond their egos to take and consequently, they are saying to themselves, "I'm not going to look." This, to me, is much more serious. If we present stuff that is way beyond their threshold of looking when they are very little, I think that it can be damaging.

SOLNIT: If a child is out on the sidewalk and one adult comes and starts to beat another adult up, we consider that an undesirable thing. It is undesirable not only for the adults, but it puts the child into an observational experience that is so intense and so upsetting that it overwhelms him and makes him feel not only that he can't count on the dependability and regularity and safety of his outer world, but he can't cope with his own feelings.

I remember testifying not so long ago that it's not helpful to a child's fantasy life to show him an advertisement in which a child suddenly grows up into an adult because he had eaten a lot of some kind of food. It tends to tell him not to trust the adults very much because they don't give you a good notion of what's going on. Now, let's move in another area. Supposing television depicts a hand reaching up to do something that looks like it's going to mangle or hurt somebody. It seems to be disconnected and dehumanized. For certain children that may be very upsetting because, one, they haven't anything with which to work on modifying it, relating to it and incorporating it into their experience; and, secondly, it may come too close to some of their own private fears which they are able to manage quite well when the outside world is reassuringly different than their internal world. There is an old axiom that it's not a healthy environment if your outer world corroborates all the worst and most fearful parts of your inner world.

MEMBER OF AUDIENCE: I am Jan Lambright from Kalamazoo, Michigan, and a mother of five children. I have one question in an area of fantasy in particular. Almost continuously on Saturday morning the father figure is shown in a bad light. He is always shown as the bumbling idiot. He is shown as being almost cruel to the children and so forth. I was just wondering, does this carry over into the real world then? Do the children accept what they are seeing on television as being the father figure? He's not only on the cartoons, but he's on the advertisements as well.

MEMBER OF AUDIENCE: My name is Paul Talbot, and I'm a producer and distributor. I never was consciously aware of the reaction the lady just mentioned. Rather, I thought the father figure was presented as rather a buffoon, without going too far. I think the desperate need to bring something worth seeing to young children now is perhaps even greater than we thought at the beginning of today's meetings, because, as far as I can see, a very large part of this nation of adults has already tuned out to the horror that they see every night on television on the news of Southeast Asia and elsewhere. If they are tuned out, they can't do as much for those children if they are also tuning out and I think perhaps it's our jobs to try and bring something to them so that

when the other horror is over they will have something to look forward to.

MEMBER OF AUDIENCE: There seems to be a concept that all problems and difficulties can be solved with some sort of a gun and I keep trying to convey the idea that guns create more problems. They don't solve anything. However, toy guns are sort of a militaristic idea that everything can be solved this way and this is related, I am sure, to what they are seeing on. television.

SOLNIT: We get the television we deserve. Television really isn't any worse or better than the world in which we live and if we are not careful, we will put too much or too little on television as a way of both expressing where we are in our civilization and as a way of trying to influence our society and our families..

MEMBER OF AUDIENCE: What we are seeing here is that the kind of fantasy Fred Rogers is offering to children is a fantasy which came out of his own early development as part of his successful resolution of these developmental tasks that we are talking about. What we see on so much of commercial television also comes from the unconscious processes of the writers. However, it's the unresolved, the unsuccessfully worked out fantasies and now these poor kids not only have to deal with their own, they've got to deal with what these writers haven't solved. Whereas Fred can offer "The Dead Fish" and share his own resolution of the experience of losing a dog in childhood, the creators of "Road Runner" are still acting out the denial that so many children try and meet death with. You deny; it doesn't really happen, the person could get up and be alive again. They are offering the child an earlier unresolved stage whereas Fred and many others are sharing their own resolutions and sharing their own growth.

CREATIVE PARTICIPATION IN PROGRAM CONTENT

Christopher Sarson -

When we started "Zoom" the children felt they weren't natural. They felt they were in the television studio. They felt they had to be something. They couldn't understand, I think, that we wanted them as themselves. We pulled a fast one, quite frankly, by telling them that the cameras weren't going to be ready for 15 minutes and invited them to rehearse again. We were going to tape that. It was the Merry Mack. Afterwards we showed them the tape and after the cries of, "oh, you had the cameras ready," after that had settled down, they understood very quickly what we wanted. And they felt at home being themselves because they felt they didn't look silly or didn't look foolish.

Viewers are active in the sense that they are not just writing in for the "Zoom" Cards and they are not just writing in for the instructions on how to fry your grandmother or whatever it is. They send in creative contributions and a demonstration of those creative contributions, or some of them, are on the air six weeks after we receive it. The creative contributions are in a "Zoom" Catalog which we are publishing. We can tell just from the very writing of them. I am thinking in particular of a segment on this year's first show where a kid talks about the loneliness he felt when his cat dies and the fact that he got an awful lot of attention, he says, but it didn't bring his cat back and he still felt utterly lonely and felt as if his best friend was gone and he wasn't sure how to cope with it. The child almost word for word reiterated this experience and you could feel that the child was expressing this for the first time. We found last year that children often express things to "Zoom" that they don't express to their parents.

MEMBER OF AUDIENCE: Chris, how much time do the children put into each program?

SARSON:

They do it two afternoons a week after chool. Wednesday they come in at 3:00, Thursday 3:30; it's when school is finished. They rehearse until about 7:30 or 8:00 and we give them supper. Rehearsal means lending them music. There's no children's music on the program and there's no children's graphic art work. That "Zoom" Logo was designed by an adult and all the graphics are designed by adults. They learn the music and they work with Billie Wilson, the Choreographer, on putting movement into the production numbers. That takes about an hour and a half to two hours and then they have dinner and then they read maybe three plays and cast and rehearse the play that they are going to perform on Friday. Wednesday afternoon is rehearsal. On Friday we line the cameras up and get the studio ready from 1:00 until 3:00. Then, when the children come in, we do the production number first before supper; then we have supper about 5:30 or 6:00 and do the play and then we do the things that don't need rehearsal, like raps when they talk about things that interest them - games, anything that doesn't require rehearsal. Very often when things are lying around in the studio, things happen between the children and the things lying around in the studio, which we put on film too because this is the essence, you know, of the kids having fun in a particular place. We use Friday for the taping day because then they have Saturday to recover. We insist, much to the parents' surprise, to begin with, but we do insist that the kid maintains his grades and that he doesn't skip school.

MEMBER OF AUDIENCE: Could you tell me what the average cost per half-hour is for the show?

FRANK:

I can give you an approximate figure that to do half hour shows, six half hour shows, costs us about in the range of $5,000 to $8,000. We have access, however, to equipment that a lot of local stations are not willing to give to their

people. Part of the reason that "Jabberwocky" exists is because of the concept behind the station.

Doing a children's show like this at a local station can only be done with a certain amount of sacrifice. We are given a PCP90 unit like WGBH has, and I think we are one of the children's shows that can go out with it on a two day a week basis. We go out with the film crew once a week if we want, we have about 12 hours of taping in the studio. We have a full remote truck at our disposal on the days it's not being used for bowling. And that's a very, very expensive piece of equipment to be given. We are commercially produced, our commercials are within the context of the show, but they are not going to make money on the show. Unless they get a syndicator to sell to a network.

We are not producing an original show every day. We have produced 75 half hours and have rerun and some of them have run three or four times. At the end of the year we have plans to produce shows and hope to have 130 chapters. Within a year we have spent approximately $220,000 using the 75 shows, but many of them have run two or three times and a lot of the money is paid to residuals and the actors.

SARSON: Public television, believe it or not, counts absolutely straight down the line. We spend just over a thousand dollars a minute on "Zoom." And it's a 30-minute program which comes to something like $34,000. But where Gail has access to this equipment. I have to pay for it. If I want to take a PCP out, I can't afford it, because it costs me $1,700 a day to take it out and then there are engineers to manage and I have to pay for video tape and all that kind of thing which you guys don't account for when you quote that. It's terribly deceptive when you are talking about it.

MEMBER OF AUDIENCE: What do you think are the real things that you can honestly ask a child to do and how did you come about it?

SARSON: That's the hardest question in the world because if you could write that down in a sensible way you could outline guidelines which would really help a lot of people. I think so much of it is in observation. I happen to enjoy children and I've worked a lot in instructional programs in schools before I came on to true public television. You get a feel for the children and I can't put that feel onto paper. You are after naturalism, but what kind of naturalism? Children pick their nose. Is that something you are going to put on the screen? No, it's not. You've obviously got your own standards that you bring to it, but it's impossible to describe without spending an awful long time together. Even the basic of what you are looking for from the children (apart from an ability to speak and an ability to behave themselves in the true sense of the word) to be able to comport themselves and have reasonably good coordination. It's a very hard question and really not a very good answer. I think one of the speakers said this morning that television should do what it can do. One of the fastest things on television that I have ever seen, and it makes me wince every time it happens, is when the teacher says, "Have you got your pencils and pens ready? Good!" And you know, there's no communication there. Television doesn't do that very well.

GAIL FRANK: There is something it can do. It can suggest things or give children a feeling for something that they might do when the half hour is over. There are times when we have shown them games and activities with the children on the set that they can do themselves. You have to make your own watercolors and color paints or your paste with flour and water and food coloring and your mom can help you do this.

MEMBER OF AUDIENCE: I'd just like to know what sort of support services you've got. For all of the 200,000 letters, do you answer everyone or how do you give feedback if you are talking about participation to the kids who are in slum areas?

SARSON: The first thing we do is to answer the letter and we answer it by "Zoom" Cards, which is a moderately satisfactory way of getting an answer back. At least the child knows we thought enough of him to get a card back. We didn't anticipate quite as many letters and we weren't geared for it so we got a little late in replying. We find that the children have started trading and saving the cards. One parent sent $1.50 in for a series of 10 "Zoom" Cards because his child had been in the locker room and taken his clothes off and the thief had stolen only the "Zoom" cards. The thief clearly had the right sense of priorites.

MUSIC WORKSHOP

Joe Raposo, Musical Director, CTW
Johnny Costa, Musical Director, "Mister Rogers' Neighborhood"
Francois Clemmons, Singer and Performer, "Mister Rogers' Neighborhood"

Moderator: Willy Ruff, Assoc. Professor in Ensemble Playing, Yale University School of Music.

RAPOSO: I think children are capable of understanding almost anything you present to them musically. In some

cases, because they don't have any prejudices, they are more capable of accepting sophisticated material than adults are, I have come to think of them very lovingly as just "short people," not kids at all.

COSTA: Outside of maybe a Bernstein Concert or two for children and that's not for our very young, nothing has been done toward music, even music appreciation. I'm concerned only about what is done in television, and the only first hand knowledge I have is through my children and through my grandchildren. I know that naturally there's a span of maybe seconds in which you can hold a child's interest in music. I think that if music is to be done successfully for the young child, it's going to have to be correlated with other art forms. It doesn't necessarily have to be done all the time in that manner, but I know that's a way of getting at the child. Thank goodness, there are people like Menotti, who is able to give us such works as "Amahl" where the child, through a story that touches him, and a few pictures, is able to hear beautiful music. I think something should be done so that the child has some idea what beautiful music is. In my case, I work with a man who is completely dedicated. Fred Rogers is a real genuine guy who loves children. He really lives this part, and it's easy to work with a man like this. He makes my work easy. For instance, he writes all of the melodies and allows me to contribute by using my harmonies. He wrote a song about a feeling that he had, and the song is called, "I'm Angry."
I'm angry, I'm angry, and I can tell you why.
The reason I'm angry is that someone made me feel very small,
And all of a sudden, I cried.
I almost lied and said, I wasn't scared,
But I was scared.
And now I'm angry, I'm angry.

Fred was able to express what he wanted to with his lyric, and I was able to harmonize this as I thought this young child might be angry, not in a volatile way, but in an inner kind of hurt.

RAPOSO: Listening to you, I know your concern with the beauty of music and, in effect, the entire spectrum of that wonderful program that you do music for is to make a peaceful kind of contribution to the small child's life. Its effects are very calm and pretty and I think the music reflects that. At the Children's Television Workshop, where I compose the music for both "Sesame Street" and "Electric Company," we felt that we would cast our lot with those people at the networks who are active, constantly changing, extremely razzle-dazzle to keep the child's interest. Also, I'm much more concerned myself with the functional aspect of music as a supportive element to this razzle-dazzle. We knew that kind of thing was never going to compete in our format with the heavy rock band that the kids are used to listening to on Saturday morning cartoon shows or those shows which were an issue when we began our first research on "Sesame Street."

Research, indeed, has been an important part of our work, because we get an instant feedback on what succeeds or what doesn't succeed. In other words, we will take test segments fully produced with the band, on our resident rock group performing the vocal part of it. Those tapes will go into the school situation where we can see whether or not the children are responding and we know right away. Sometimes the results are devastating to one's ego. I've been living with them now for four years, so I know that frequently something that I think is just dynamite, will die in the schools. I'm not worried or concerned when it does die. We try to fix it.

I'd like to go ahead here on something that has been of growing interest to me, which is the ways in which music can be used to teach kids about other things. We've just begun dipping our toe into this with Dr. Palmer, our Director of Research. First of all, there is the question of how music attracts and holds a child's attention. The full extent of this research we started was that "slow and soft" was bad, and "loud and fast" was good, for a small child. You could say that holds true for just about every kind of music. But we knew if we were going to write a theme for our show, it should be something as jaunty as anything that they might hear elsewhere. Then we introduce the kid's vocal, as bright and as happy a group of kids as we could possibly think of, street-oriented kids, not a polished vocal group, but something that was going to really stand out as a statement when it was heard on television, a heavy "rock march," is what we call it.

Everytime you cranked up the electric guitar and cranked up the drummer and cranked up the Fender base, we'd get the kids with us.

What we did became an issue, because what we have to find out now is this business of an attention span in children. We found through all the children's reactions to music that the children do like to sing. What we know is that music for children is something they want to participate in.

There is on "Sesame Street" a song that goes:
One of these things is not like the others,
One of these things just doesn't belong.
Can you tell which thing is not like the others?
By the time I finish my song?

As we go along we continue the song and the characters on the show attempt to show three overshoes and one beachball. The kids are supposed to look at this thing their minds that obviously the beachball doesn't go with the overshoes. It's a staple of the "Sesame Street" program. We found in research that the kids got onto the game okay, but, we later found out that a conceptual bridge was taking place in the child's mind. Oddly enough, children who have been bored by watching the song itself, have been observed in day care centers or any other kind of research situation where we set up the tapes. The minute they hear this little tell tale intro music, they'll drop away from the television set but then go to look for things and make up their own game rather than watching the one on television. This is a staggering concept because if that tell tale fragment can suggest to a child that he is now beginning to think in a certain pattern, to begin to think about a certain particular kind of problem, what you have done is created a conceptualization with a musical fragment. We are going to address ourselves to this kind of research, about music affecting children and children learning from the music.

There was a song which came into the Workshop which I did not write, but which I arranged and put on "Sesame Street," that felt wrong to me, and I didn't know why it felt wrong to me. We have discovered that musical accents, musical lines, can affect a child's perception of the point you are trying to make. And I'm going to play this flawed song and see if you can figure out what is wrong with it. It was a song about the number five. We are visually representing in very fast animation the number five as a vocal group sings this song.

1,2,3,4,5
1,2,3,4,5
1,2,3,4,5
1,2,3,4,5
(laughter)

It's obviously not a song about five, it's a song about three, and if you show a child a passage visual representation of five flashing on him and keep hollering at him with this wonderful accent
1,2,3,4,5
1,2,3,4,5
he comes up thinking that three is five and they tested out not recognizing it as five. They thought it was something else, they weren't sure. We are discovering how you can couch a piece of pertinent information in a melodic line properly. It's become almost a harmful situation. I know at the beginning, both on "Sesame Street" and "Electric Company" that if I try to get a particular point across through a letter, that's always going to occur at some dramatic musical point.

RUFF: I am working on teaching math and music along with a Hungarian-Canadian mathematician, and, of course, rhythm is the world of number, and it is perhaps the most complete way for one to feel number in his physical being. This is not a new concept among oral people, people who don't have writing. We have a very large segment of oral people within our visual environment who don't relate to print or who are not called upon to relate to print the way "visual" people are. There are an awful lot of people in the United States who are here, now, completely not alphabetized, people who are less visual, whose musical tradition is not written, but one that was learned through the person to person transmission, very much as you learned it. Among these people music is a functional music much more than in our society of visual man.

You have games that are taught to children in tribal society, which teach them all kinds of useful things. Music then accompanies a greater part of one's life. Music is a part of celebration, it's a part of religious activities. There's a music to accompany a dance of thanksgiving for a bountiful harvest or a prayer for a bountiful hunt to come in the future, and music to teach numbers by. We have visiting us this week Bessie Jones from the Georgia Sea Island Singers. She is teaching a lot of the undergraduates here at Yale a lot of slave games that still survive in the Georgia Sea Isles. Many of the games are actually taught to teach slave children how to survive.

We teach public school children many aspects of this whole musical heritage. We teach them some of the survival games of slavery. For instance, its common to assume that revolutionary aspects of our society, our contemporary society, are something that's grown up in the last decade or two. But we find that a little slave song like "Little Sally Waters" which grew out of slavery, was a very revolutionary way of speaking. It was not then possible for slave parents to openly instruct their children on ways of survival or ways of outwitting slave masters. So music is then used as a second language, as a way of double talk, double meaning, double-entendre.

I think that television could do more by moving in the direction of instruction that has to do with underlying something visual. The one interesting aspect of oral man being transplanted into this visual environment was that he was then forced to change an ear for an eye. Then the eye was made illegal. One of the first laws affecting oral man was that "it shall be against the law for a white man to teach a black man to read" (a slave to read). Then the total access to the visual world was greatly reduced. Some people did learn to read or did have access to print. But the musical tradition in which this oral man has been most active has been one that's not been written down. The great majority of

that music was not written down. It was a music then that was conceived in one's head rather than on paper.

I have graduate students who have been thoroughly trained in all aspects of Western music and to have them or to ask them to improvise is a painful experience for them to comply with. But tell a child to "sing me an original melody," a three-year-old and it will take you three weeks to shut him up. But you say to a 20th century, 1972 trained cellist, "play me an original line." "What key, ah, what style?" You know Well, that is outside the experience. I think it has a lot to do with our insistence upon visualizing everything or making everything that we learn visual. We then teach them to relate to music on the printed page and if it doesn't exist on the printed page, it doesn't exist. Now, you hear people ask if you memorize a piece, if you memorize a Beethoven sonata, they say, "Well, if you are playing it, do you visualize the page as you are playing it?" What has the page got to do with the music? The music is there (in the ear) not there (on the page). But then it's totally outside the educational experience of Western trained people in music education to have access to the creativity of making music up on the spot.

FRANCOIS CLEMENS, Singer and Performer "Mister Rogers Neighborhood:

We had an experience about three weeks ago in Pittsburgh with Fred Rogers. We were filming a segment in our studio, and we had brought in four violinists, and I guess the children were about nine-or 10-years-old. One of the little boys had studied violin for about five years and the others had studied somewhere around that time. They were playing some standard and very easy pieces on their violins. We got into this thing of trying to help them to improvise. The whole idea of playing a storm and playing anger, playing happiness, playing dancing. We spent two or three hours of studio time playing with children, trying to get them to use their imaginations, and when I said to them, "you know, what would a storm be like?" they stood there. I mean, they were only nine-and 10-years-old and already they had lost this spontaneity.

JOHN COSTA:

What I wanted to do was tell you about an opera that we did and how a six-year-old child from Texas liked it so much and was so inspired that he wrote us an opera. And this is the kind of reaction that we hope to get from our show.

People have to have songs about their troubles or their happiness, or whatever. And I think children like to do likewise. So what I try to do, if I can is give them a little bit of an overall taste of everything. But there are so many things that you can do to bring music to children. I don't know what the answers are. I am sure that their diet is starved for music.

MEMBER OF AUDIENCE: Do you ever just use music from music itself? What about the kind of experience where you keep one visual image and change the music behind the visual image, so that it's the music that's changing the perception of the visual image, and not the image that's changing the perception of the music? We have a light box that changes the patterns of the time and the rhythm. But if you try on one record and keep that light box going, it really is different than if you put on a different record. Each time the way you perceive the movement of the light box and the changes in the colors is entirely different. What type of music do you use with deaf people or people with hearing impaired?

RUFF: I've played music for deaf people, but I've played the same kind of music I've played for people who hear. It's just that they have to use other organs to sense it. They feel it with their hands. I've played for children in a school in Mississippi for deaf children and they put their hands on the bass or on the piano and hear it that way. And they also sing, and some can sing in tune, yet hear nothing here. Nobody hears like the deaf, but it's ironic that all we know scientifically about the science of acoustics has come from the father of acoustics who was deaf.

RAPOSO: I went to a show in Bedford-Stuyvesant which was put on by the 2nd, 3rd, and 4th grades of a school. That show had probably the most incredible moment of my life when I saw a seven-or eight-year-old girl dress up in a little frog suit which she had made out of crepe paper in the school, and sing a song called "It's Not Easy Being Green" which I'd written. I also heard them sing another song of mine which I am particulary fond of called "Sing," in which I wrote the following lyrics. It's very, very short.

Sing, sing a song
Sing out loud
Sing out strong
Sing of good things, not had
Sing of happy, not sad
Sing, sing a song
Make it simple
To last your whole life long
Don't worry and think it's not good enough
For anyone to hear.
Sing, sing a song.

That's the entire lyric to that, and I watched that whole little school sing that song, very happily indeed. When I write and I do write the lyrics and music and arrangements, I am dedicated to that fundamental kernel of dignity that I find inherent in every human being. I wish to address myself always (no matter what age the child is) to that highest little thing inside himself that he may not know exists yet.

Jon Stone, the producer of the show came to me and said, "you know, a lot of kids don't know what it's like to be so small that they are completely insignificant, and I think Kermit the frog, although occasionally very brash, has the same hangups. Could you write a song about being small, being insignificant and maybe being a frog?" And I cannot tell you where the idea of green came from, but it just seemed right, from its color or something like that. And I wrote it.

It's not that easy being green
Having to spend each day with the color green
When I think it could be nicer being red
or yellow or gold
Or something much more colorful

It's not easy being green
It seems you miss out on ordinary things
People tend to pass you over
Because you are not flashing like stars in the sky
Green is the color of spring
Green can be cool and friendly like
Green can be big like an ocean
Or important like a mountain
It's all like a tree,
Where there is green there is me
It could make you wonder why
But why wonder why
I'm green and I think it's what I want to be

There's a term I've used for a number of years in talking about plain vanilla music for kids. You know, that's when kids get a plain vanilla. Why should they, when the world if full of strawberry, chocolate, and God knows what, all kinds of marvelous flavors? So that's what I try to do. I'm dead set against keeping it "plain vanilla" music.

COSTA: I'm trying to find out what we can do that children like, or that they can grow with. Now, I can "hide behind" Fred Rogers, and I can do it very well, because, of course, he sets out the theme. I want Francois to sing this song which Fred wrote.

It's you I like
It's not the things you wear
It's not the way you do your hair
But it's you I like.

The way you are right now
The way down deep inside of you
Not the things on you
Not your toys
They're just beside you.

But it's you I like
Every part of you
Your skin, your eyes, your feelings
Whether old or new
And I always will remember
If I had you
That it's you I like
It's you, yourself, you
It's you I like.

Section 4:
Keynote Speech: Mr. Robert L. Shayon

SPEAKER: ROBERT LEWIS SHAYON.
Robert Lewis Shayon is widely acknowledged as one of the few serious critics of broadcasting in this country. Mr. Shayon was contributing editor for TV and radio for "Saturday Review" until June 1972, and is Professor of Communications, Annenberg School of Communications, University of Pennsylvania.

SHAYON: I was struck by the fact that the dramaturgic postures were entirely in harmony with the 1972 theme of this symposium - "WHO IS TALKING TO OUR CHILDREN?" Put a Hammond organ behind "WHO IS TALKING TO OUR CHILDREN?" and you have the inexpungible hats are talking to them. The fact that it happens to be true doesn't make it any less theatrical. In my dramaturgic fantasy I saw a theatre with a play in progress. The title, of course, was "WHO IS TALKING TO OUR CHILDREN?" It was the longest-running play in the records of the American theatre, with a history more ancient than Agatha Christie's Mousetrap. The subject matter of the play was children and television; but the roots of the drama could be traced back a long, long way - through radio, through movies, through newspapers, comic books and the penny dreadfuls of the 19th century. On stage, at my moment of impact with the vision, was a cast very much like the players in this dining room tonight. There were Childhood Professionals Looking at Children's Television, eminent and sober-minded professors, psychiatrists and pediatricians. There were Television Professionsals Looking at Children's Programs - prominent producers, vice-presidents, hosts and cartoonists. There were sponsors, network executives, communications professors, government bureaucrats, lawyers, editor and citizen-activists. All these performers in the play know their roles and lines perfectly: they have been performing them for a long time. They give polished performances. Suddenly a small group of new characters enter. We will call them the Boston mothers. Actually, as in the classic joke, they don't know they are onstage in a theatre. They believe they are in the real world, interacting with real people on the serious matter of children's television. They don't know their lines too well. They improvise, move around a bit awkwardly at first; but they are a novelty, a change of pace in the act, and so they perk up the attention of the players and the audience.

For several years they continue to be the star attraction of the play and they settle down into their parts. They, too, become professionals, their lines are impeccably rehearsed, they have mastered the script. Across the minds of the Boston mothers there now begins to move the fainted shadow of a doubt that they are moving in the real world. They soon catch on to the truth that they have joined the cast of a theatrical performance. They try to put the challenging thought out of their minds: they are reluctant to surrender their illusion. Doggedly they go on with their roles.

At this point, a friendly critic in the audience who has been watching and applauding the Boston mothers, confronts the problem of appearance vs. reality in his own mind. The friendly critic, of course (who can doubt it?) sees everything clearly. His instinct, is to rise in the darkened theatre and say in a loud stage-whisper. "Change to the second act." If he does that, however, he risks the displeasure of the very actors he has been applauding, and critics, even as you and I, do not find the burden of peoples' displeasure pleasureable. If he keeps silent, on the other hand, his conscience will speak strongly. Finally, the critic sees the light. "Who is Talking To Our Mothers?" he asks himself --"Power or Conscience?" He decides to follow conscience and rises to deliver his message. At this point, the curtain falls on our fantasy, and the houselights come up.

You have recognized, of course, that the Boston mothers are none other than the mothers who organized and have very spectacularly led the notable movement, Action for Children's Television. I will presume to represent the friendly critic who rose to whisper in a loud voice, "Change to the second act!" I am proposing that they do not make a discontinuous break with that they have been doing in the first act, but that they keep on doing in the second act what they have been doing - with an important change of emphasis. I am suggesting now that they know the drift of the script, they move from ACT One to ACT Two. They don't even have to change their organization's acronym to do so. Instead of the letters reading Action for Children's Television, I

suggest that they might read Action for Children's Cable Television or Action for Children's Common Carrier Television or Action for Citizen Children's Television or Action for Children's Community Television.

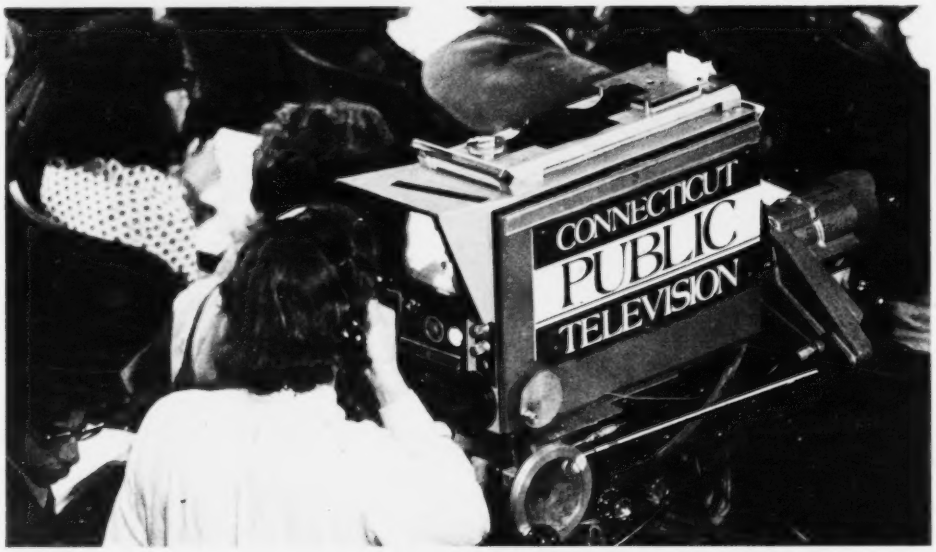
At the present moment the letter "C" in the life of the ACT stands for commercial television, commercial over-the-air-television-- and that, as the Boston mothers have probably learned, is the letter "C" that bears dead fruit. Commercial television as we know it today - with its three networks and the economics of scarcity of channels -- is on its way out. Yes, it may last for another 10 years at the most; and the nature of its metamorphosis, when it finally comes, may not be as drastic as some prophets predict; but few will deny that the change will be of major significance. We are moving from an economy of scarcity in channels to an economy of abundance. The move, in our nation's history, from an economy of scarcity to an economy of abundance in manufactured goods brought us modern advertising. The new move, in communications, will have an equally profound impact. With respect to the new broadband communications revolution, I believe that the general public is even more naive than it was when television supplanted radio but kept radio's familiar patterns and formulas. The public knows nothing about the true potential of broadband communications, parochially called cable television - and we ought not to repeat the nation's experience of 40 years of wandering in the broadcasting wilderness that we went through with radio and TV. It's time for all good women to come to the aid of the cable television party. ACT has a constituency: it has the drive and the energy. And it has a small army of friends. Children's television is and will continue to be an area of great importance in the future, whatever form the communications revolution takes. But the lesson ACT has learned, I suspect, is the lesson all of us who have labored in the broadcasting fields have learned - it may be an important part of the forest but it's a small part of the forest, and in the ecology of broadcasting you can't change children's television unless you change the total institutional structure of broadcasting. The chances of ACT or any other organization effecting such a change in commercial broadcasting are not very great.

I suggest that ACT keep its chief emphasis on children's television but shift its area of action to raising the consciousness level of the general public to the new potentials in the cable television field. The Boston mothers have proved that they have active imaginations. I don't have to tell them exactly what they can do in the cable TV field. They can come up with plenty of answers. But the basic thrust of anything they do must illustrate and shape the opportunities cable TV offers to children's programming.

First and foremost, anybody working for the public interest in broadband communications must hammer home the concept of common carrier as opposed to the concept of the licensee as public trustee, under which commercial broadcasting has gone astray.

Second - the concept of community participation in the structure, operation, and decision - making process of cable TV must be communicated to the general public. In this respect, the second ACT can have the cooperation of assorted ethnic minority groups who see in cable TV a chance to win a piece of the new communication action for themselves and their advancement in the nation - politically, economically, and creatively. A watch must be kept on the FCC as it works out cable TV policy at the national level - and just as important is the watch that must be kept at the local level where municipalities and few states are in many cases selling their community birthrights in cable TV for inactive but specious financial rewards. There are a multitude of avenues where - in action for children's television can coincide with action for the new "C" in ACT, be it cable, community or citizens. The name of the cable television game is the separation of the owners of the distribution channels from the controllers of the hardware and the software, the program content. There are expert observers in the industry who will tell you that the boat has already sailed in cable TV, too; that the cable systems springing up all over the nation are small, front-money operations getting local franchises and waiting for the big conglomerates to come along and buy them out at fancy deals for capital gains. And once the big systems are integrated - if the operators control not only the distribution channels but the content also - you'll have the same rape of the commercial cable channels as we have had in over-the-air broadcasting. But there is more hope in playing the cable game than in attempting to raise the consciousness - level of the public by hammering away at the national conscience about children's television. I am not disparaging the good work of the ACT mothers or what they have done. If they were to go out of business now, they will have left a memorable chapter in American consciousness-raising. What I am doing hopefully is directing their attention to energies in new fields. New products are after all the lifeblood of

the American consumer education system; this is what is supposed to stir consumers to fitful bursts of increased buying activity, which represents the margins of profit in highly competitive product manufacturing. It would be poetic justice if ACT, unable to teach the FCC, the Congress and the commercial broadcasters anything, should take a leaf from the industry's book. If we must have new programs, new hearings, ad infinitum - why not new ACT'S -- taking off from where the first ACT rang down the curtain, but beginning anew with ACT Two.


CONNECTICUT
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Section 5:
"Financing for Children's Television"

PEGGY CHARREN, President, Action for Children's Television Ms. Charren is one of the founders of ACT, has worked in commercial television and organized children's Book Fairs.

Two weeks ago the FCC held hearings on children's television. These hearings were part of an inquiry based on the ACT Petition to eliminate commercials from children's television. Throughout the hearings it was obvious that the method of financing children's television is the core issue in the question of quality and quantity of children's programs. Amid the profusion of conflicting opinions, there was one point with which most participants agreed: That the practice of selling products directly to children on television is not intrinsically valuable to the child.

Harmful or not, we certainly would not use children to sell to their parents toys, food, and gasoline in the best of all possible worlds. However, the broadcasters say that without TV selling to children they couldn't afford to have programs for children. They say that in a commercial system you need commercials, even for children. It shouldn't be necessary to change the whole system of commercial broadcasting in order to take children's programming and children out of the market place. We need alternatives that will permit profitable broadcasting and yet treat our children as a special element of the broadcaster's public interest requirement.

The FCC and the broadcasters seem to feel that since ACT has pointed out the problem, ACT should come up with the solution. This is a little like expecting the environmentalist who points our the dangers of air pollution to design the pollution control equipment himself. It is not in the broadcaster's self interest to consider alternatives to the present system of selling children to the advertiser. The public interest responsibility of programming to meet the needs of that segment of the audience which is children, is secondary to the financial goal of maximizing profit. Without an FCC rule a responsible broadcaster is put at a competitive disadvantage when he acts in the public interest. It is surely up to the FCC to investigate alternatives.

However, the commission has not yet taken any action in this area. The FCC initiated study of the economics of children's television, by Dr. Alan Pierce, analyzed the situation as it is; and did not explore possible alternatives. Therefore, ACT commissioned Dr. William Melody, an economist with the Annenberg School of Communications, to study the economic characteristics of children's television and to analyze the economic implications of removing advertising from children's television under alternative possible plans for disengagement. We hope that this study will provide the basis for rule makings by the FCC.

In September, 1971, FCC Chairman, Dean Burch stated that "the core issue in Children's Television is whether a commercially based broadcasting system is capable of serving up quality programming for an audience so sensitive and maleable as Children." Perhaps consideration of alternatives will give the FCC a chance to find out the answer.

WILLIAM H. MELODY, Associate Professor of Communications and Economics, Annenberg School of Communications, University of Pennsylvania. Dr. Melody has a Ph.D. in economics, and was a senior economist at the Federal Communications Commission from 1966-71.

When we look at the FCC, the hearings, the recognition of the problems with children's television, we can see we're fighting a game in which the odds are very long in terms of bringing about any change. We will all be highly surprised if the FCC comes out with anything other than self-regulation to deal with the children's television problem; but when you look at the history of ACT, ACT has

been dealing with long odds since its inception and so far it's been winning. I think we ought not to go into the declining phase of Phase I, at least until we get knocked off the log with regard to the developing issues of television. In particular, we have in a sense approached a point in the development, and we have moved into an era where the courts have clearly established the responsibility of the FCC to deal with these kinds of problems and have recognized not only its responsibility to see the problems are dealt with but to impose affirmative responsibility on the industry. It may well be called upon to do something in children's television whether it likes it or not.

If we look at the history of the development of children's television on over-the-air broadcasting, we find we have gone through three phases of long-run evolution. The first phase was that of promotion. During this promotional era we had the interest of the broadcasters, the networks, the programmers and the stations for probably the only time in the history of television really directed at the audience. The whole purpose was to get people to buy television sets, and if people were going to buy television sets, you then programmed to stimulate them to do that; so there was enormous amount of children's television in the initial era as well as many other kinds of specialized television. If you had asked at that time for a few hours on a channel for children's television they would have gladly given it to you. If we look at cable today we find exactly the same thing happening in the promotional era of cable. They're willing to give you anything as long as you give them the franchise. Do you want channels? Do you want hours? Help yourself!

We then move on to the development of mass markets. Once we had everybody hooked up, we had everyone with a television set, we then went about selling eyeballs. And I would emphasize that the basic economic equation here which most of us have talked about quite frequently is not that of selling programs to an audience. In economic terms the buyer is the guy who pays the price to the advertiser. In economic terms we're really selling audiences to advertisers and we went through a rather major period in which we were in essence selling eyeballs to advertisers and this was the signal of success or failure. We have now approached an era as in most market developments where the market has developed to the point where we are now beginning to specialize. We begin to break up that market. It becomes more profitable to go after various submarkets and one of the most profitable submarkets that we have gone after in recent years is children.

This creates perhaps a bit of irony in that having gone through an era of a very long time where not much attention was paid to children, an organization such as ACTION FOR CHILDREN'S TELEVISION comes at a time when children are getting a lot of attention. It was the very attention which they were getting which stimulated ACT into action. The attention was for quite a different purpose than the children's needs and interests. It was the application of more sophisticated marketing techniques to selling goods, to manipulating the children to the needs and desires of the advertiser.

So when we look at cable it is clearly time to start making our claims with regard to children and children's programming on cable now, because the more time that goes by, the tougher it is going to get and the reason that it's going to get tougher is that as time goes by the economic value of the use of the channels in other purposes becomes greater and greater. I find that if we look at the economic evolution of the television industry today, there is only one way to go. The forces of the market clearly indicate that we are going to apply more and more sophisticated marketing techniques to exploit more and more specialized submarkets within the broad mass market of viewers. As these techniques become more and more sophisticated, they become more and more valuable for selling products and the alternative uses of those channels become greater and greater.

A fundamental reason that is put forth as to why we could not implement something like the ACT proposal is that the profit consequences for the industry would be disastrous. Clearly they would not have been disastrous during the promotional era. Clearly as time goes by and the profit potential for exploiting children becomes greater and greater, it is going to be tougher and tougher to deal with this problem from an economic standpoint; and so if we attempt to rely on any kind of self-regulation for example, we will find that the industry is really put in a situation where it has a direct conflict of goals.

On the one hand the industry is attempting to maximize profit or at least make substantial profit, and balance that against the alternative of performing some public service which detracts from profit. As the potential profit from exploiting children becomes greater and greater, that trade-off point has to take place at lower and lower points. If we look at the direction of the problem clearly, and if we don't do (and I mean the FCC) something about it today, the problems will get worse and worse. In the study that I and

my colleagues are in the process of doing, we have been trying to address primarily two aspects of the question. First the financial impact on the existing broadcast industry and second the problem of obtaining financing from alternative sources. From here we do have a beginning from which to make our analysis and this was the study done by Alan Pearce for the FCC.

The Pearce study examined the networks and in particular the potential profit consequences of an immediate change. If we simply abolished advertising on children's television insofar as the networks were concerned, what would be the profit impact. This provides a good base for examining alternatives but I think we must recognize that if we're going to implement change, clearly we're not going to it instantaneously. The argument against any kind of changes has always been the immediate consequences. We have constraints within which we must live and we design our steps for change around those constraints, and so we can say we want to be sure we do not break the broadcasting industry. This means instead of making a single absolute change today, we begin a phasing procedure in which the financial impact will not be substantial in the first year or the second year.

We must look at the problem of attracting funds from alternative sources. You can talk to a lot of people who are potential suppliers of resources for children's programming from potential institutional advertisers, potential foundation contributors, or even the Federal, State and local governments who do already spend substantial amounts for children's films and television for education. They're all very much interested but they are all hesitant because they would like to see what the specific arrangements are going to be. So it becomes a difficult process to forecast what that response would be. Clearly, if we attempted to do it overnight the response would probably be a failure. But we can take a forecasted time period, something on the order of five, six, even eight years, and we can make a beginning. We could say, for example, let us begin next year by taking an hour, two hours of children's programming and taking the ads off. Let us see if we can get the financing to provide the programming to replace the present method of doing things. Then assuming we reach that step, we can go to the next stop and we can build ourselves a flexible step procedure for development in which we can even vary the time. If it takes us longer than we anticipated to accomplish the first step, then it will be a longer time of phasing in the change from advertisers' support to support from other sources. If we can move faster, then we can move faster within the constraints of the problem.

In the study itself, we attempt to outline some alternative ways of applying some specific numbers here. But I think the point is that the FCC clearly could design its own phased procedure in which we could bring about this change and the details or mechanics of any particular plan can depend on one's individual evaluation of what the consequences would be. I think that what's most important is that from an economic standpoint, we can do this and it simply requires those in authority to make the decision to do it.

KENNETH MASON, Group Vice President, Grocery Products, and member of the Executive Committee of The Quaker Oats Company. Mr. Mason, who joined the company as Advertising Director in 1962, is now responsible for all its consumer food and pet foods sales and marketing in the United States, and all major operations of Quaker's U.S. Grocery Products business.

Let me begin by describing briefly what my company is like, so that you have some frame of reference to understand the background from which my remarks are going to be made. The most important businesses that we're in that are pertinent to television are pet foods (Ken-L-Ration Dog Foods and Puss 'n Boots Cat Foods) and cereals, of course (and that includes not only Quaker Oats but Captain Crunch and Puffed Wheat and Puffed Rice, Life cereal, others that you may be familiar with). We make baking mixes, Aunt Jemima; we make Flako Pie Crust Mixes; we are in the toy business with the Fisher-Price toy company, which is as some of you may know, the world's largest maker of toys for preschool children. We recently acquired the Louis Marx Toy Company. We're in the restaurant business; we have an important chemical business; we're in yarn and the needle business with the Needlecraft Corporation of America, which is one of our subsidiaries, and finally we made a feature length motion picture last summer.

Now I've run through those just to give you some idea of the kind of business that we're in and what our background is. We spend about 25 to 30 million dollars a year in advertising the most of that is on television. Of this amount we spend seven to eight million annually in children's television and of that about half goes into Saturday morning television. Most of our Saturday morning television is in support of our line of presweetened cereals for children. These are

cereals like Captain Crunch, King Vitamin, Quisp and Quake and others you may have heard of. These are cereals which have been under attack recently by a number of critics but which seem to be filling at least a minor need in millions of American homes where mothers seem to find them a convenient way to get children to eat breakfast. We use cartoon characters in much of our television advertising and I'm aware that yesterday's panel seemed to be pretty much opposed to cartoons on television. In addition, we occasionally put little premiums, little toys, inside our cereal boxes as an extra incentive to a child to try one of our cereals because we're convinced that if he tries it, he will like it and he will like it enough to buy it again or to get his mother to buy it again, even if it doesn't have a toy in it the next time.

Now, as I ran down that list of our offenses I noticed that everyone on the left of me here, the academically oriented people, moved a little bit away from me, but Mr. Eisner from the network moved a little closer. If you're curious as to why a company engaged in the practices I've just related, which so many of you disapprove of, why we would accept an invitation to appear at a symposium like this, the answer is very simply that we, too, are concerned and have been for many years, about the state of American television and the state of American advertising, although I think you'll find that as business people our concern is more financial in nature than some of the things that we've heard expressed so far at this meeting. When I say we're concerned financially, I say it because the whole theory of American business is to maximize the return you get from the assets you employ, and in the case of children's television, speaking from a purely business point of view, the return that business has been getting, we think, is extremely poor.

As business people, I don't think any of us are surprised that hundreds of hours of children's programming over the last ten years have resulted in many bad programs and many bad shows, bad commercials. It doesn't surprise us; really I think we would have forecast it. What's surprising from a business point of view is that the hundreds of hours of programming over the last ten years in commercial television have resulted in so few really outstanding shows. What's shocking to business people is to have "Sesame Street" be developed by the educational television interests where they have to beg for budgets, instead of having been developed by commercial television where the budgets have always been quite large and where we are now approaching, as an industry, a spending level of close to 100 million dollars a year just for children's television. Now when you think of the assets employed to produce a few hours of weekend television for children, (not just the hundred million dollars a year in money) but when you think of the human and the intellectural and the creative assets of hundreds of writers and animators and directors and producers, people that we deal with, many of them not just person of talent but persons of great talent... When you think of all that talent, all that money and then if you look at Saturday morning television as a business venture, it seems to me that it's undeniable in terms of esthetics, in terms of intellectural values, in terms of contribution to society, and perhaps most important, in terms of goodwill of millions of families; business has simply not been getting an acceptable return on its investment.

Yesterday there was a young lady in this audience who reminded some of us that this meeting would not be very useful if we all just decried the state of affairs and no specific action came out of it. I'd like to make a proposal to see if we can't take the commercial assets that are being put into television and begin to maximize them instead of minimize them. I think there's only one way that commercial children's television can justify its continued existence in this country, and that is by bringing regularly scheduled shows to Saturday mornings that are as spectacularly successful as "Sesame Street." I mean by that not imitations of "Sesame Street" but programs equal to "Sesame Street" in terms of excitement, in terms of entertainment, in terms of the variety, the charm, the social values and intellectual values that the show has put across. I propose for commercial television a children's hour. This would be a weekly special television hour on Saturday mornings from 11 to noon to be simulcast by the three networks. Now the purpose of a simulcast, getting all three networks to broadcast the identical program at the same time, is to make it possible for commerial television to produce and present a weekly children's program of "Sesame Street" quality without the adverse financial effect that everybody always says makes it impossible. Without any adverse financial effect on the networks, on the creative people, or on the stockholders of sponsoring companies. What a simulcast would do is to triple the amount of money available to produce each program on that 11 to 12 period. Instead of the three networks producing three separate shows for this one hour, they would put all of the money together into one show. It seems clear to me from the finances of television that this amount of money would produce sufficient concentration of advertising revenues.

These would produce enough money to put on a really large scale venture on a regularly scheduled weekly basis. The figures come out that by charging perfectly normal advertising rates, the kinds that advertisers are paying right now for originals and for repeats, and by scheduling 26 originals and 26 repeats of this show, and by reducing the number of commercial minutes in the show to ten from current levels, the three networks would generate 12 million dollars in revenue for this one show for a one year period. Now assuming that all the stations affiliated with the networks get their full compensation for every telecast, assuming that the advertising agencies all get their regular 15% commission on all the commercial time they place, and further assuming that each of the three networks pays itself an average of one million dollars each to cover overhead and profit needs for this one hour on Saturday mornings (that's three million dollars, one million dollars average to each network), we've got twelve million dollars in revenue coming in. Nobody has taken a shellacking, and total cost without any donations comes to 7.6 million dollars using normal commercial techniques. This would leave

them more than four million dollars after normal profits for everyone to produce 26 shows or better than $150,000 for each original show. With a budget of that size it seems to me that a task force appointed by the three networks, or a separate producing company formed by the three networks, or an independent outfit selected to produce these programs should be able to attract the best writers, composers, and talent in the country for these shows, not on a donation basis but on a regular commercial basis.

Advertisers like the Quaker Oats Company and many other companies who are genuinely concerned about the quality of the television children are watching would be very eager to support a special venture of this kind. It seems to me quite realistic to expect that the six companies in the Pearce report who are now spending more than three million dollars a year on Saturday morning television (and Quaker is one of those six companies) would want to place at least two minutes a week rotating through the three networks on a magazine basis in this hour in the show. I would expect the nine companies in the Pearce report who are spending more than one million dollars a year in television would expect to place an average of one commercial a week in a show of this nature and these two sources alone, just those fifteen companies, would produce more than eight million dollars in the revenue, leaving only 30% of the necessary revenue left to be sold to smaller advertisers. My guess is that if a show like this were offered it would be in a sold-out position weeks after it was announced and long before the first show went on the air.

There are certainly some arguments against this proposal and you've thought of a lot of them. I'm not going to go into all of them because you can think of them better than I can. The most serious, I suppose, will be centered around the non-competitive aspect of a simulcast of the three networks using the same material, and yet there is good precedent for pooling of resources of three networks where it doesn't make sense for all three networks to duplicate each other's efforts. You have seen special events such as Presidential Addresses, Congressional Hearings, and a number of other difficult assignments over the years, where the networks have been known to send just one network to represent all three and have been known to simulcast identical material. I think the need for a spectacular commercial achievement in children's programming in this country is the kind of special event and the kind of difficult assignment that would justify, on the part of the FTC and FCC and anyone else that was interested, a concentrated effort by commercial broadcasters.

If not, an alternative way of getting at this is for an organization, or group of producers backed by national advertisers, simply to purchase on all three networks the 11 to noon hour and simulcast an outstanding children's series. There may be other alternatives as good as the one I am proposing. The one alternative I think from a business point of view (I am speaking purely financially as it relates to advertisers), the one alternative that is not acceptable is that commercial television, as we have know it, on Saturday morning for the last 10 years should go on without change for the next 10 years. I honestly don't think it will. I think thanks to organizations like ACT and thanks to examples like "Sesame Street" and "Zoom" and others, networks and advertisers are becoming surprisingly flexible and sometimes even imaginative. So to the members of ACT, I say keep up the good work and to advertisers and broadcasters I say let's get on the ball because time for children's programming is really running out.

JOAN GANZ COONEY, President, Children's Television Workshop. Ms. Cooney has worked as a reporter, publicist and television producer before becoming the first Executive Director of the Children's Television Workshop in 1968. Today she is President of CTW, which produces five hours weekly of "Sesame Street" and 2½ hours weekly of "Electric Company."

When we consider alternative methods of financing children's television it is important to underscore the point made earlier by Mr. Shayon and keep in mind where the money is coming from now. We and our children are supplying it. All the toys, dolls, candy bars, and packages of breakfast food that we or our children purchase supply the money that buys the advertising that pays for children's TV on commercial stations or networks. You pay for "Sesame Street" and "Electric Company" in part through your tax dollars and you pay for "Cartoon Corner" when you buy products advertised on TV. So it is always us. Let's keep that in mind. Direct cost aside, the indirect costs for commercial programs are incalcable, but enormous. They range from our children's bad teeth to a warped value system and the possible psychic damage that is done to hundreds of thousands of our youngsters who are urged to buy and own what their parents cannot possibly afford to get them. It seems to me then that we must simplify the issue. The first thing that we must decide is whether or not we are going to put the interest of our children first. If we answer that question with a resounding yes, and I think we will, then everything else, including the question of alternative methods of financing and alternative methods of broadcasting programs, will fall into place.

If we as a total society put the interest of our children first, then we are led to the inescapable conclusion that it is terribly wrong

to be pitching products, even high quality worthwhile products, at the young. It is like shooting fish in a barrel. It is grotesquely unfair. The target audience in the first place is only half as big as we are; it is illiterate, uneducated, unemployed, unemployable, and hopelessly dependent on welfare from others. So I think we should let up on them.

Even if the program content that is sandwiched in between the commercial pitches were of positive value, and that at best is debatable, those who put children first would still have to take the position that trying to sell them anything is dead wrong. The hard sell to children should be stopped. If in this fantastically wealthy country of ours, this means less commercial TV programming for our children, then so be it. It has not been writ in heaven that three commercial networks must all broadcast similar programming on Saturday morning in competition with each other. Maybe one on a rotating basis or simulcast as Ken Mason suggests would be enough. Maybe fewer, but better programs would be a blessing. Maybe the roof wouldn't cave in if all the local commercial TV stations out there felt they no longer could afford to broadcast mostly identical reruns of dubious quality in the late afternoon aimed at children. But I do not believe the issue will divide this way. The men and women who head our toy and food companies and who run our television stations and networks are on the whole decent and concerned people. Their problem is that they are too often caught up in the money making game and they can no longer see the forest for the trees in too many cases. Ask most of them and they will tell you that they work as hard as they do as individuals in order to provide the very best for their children.

Perhaps what ACT can provide, indeed has been providing better than anyone else, is a figurative bucket of water in the face. These executives need to be shocked back into reality. The reality that would make all children, not just their own, their number one priority. I am not trying to minimize the opposition. I have heard all the arguments against change, over and over and over again. There are some on the other side in this business who are such fanatic money game players that they have convinced themselves that they are actually bringing a blessing to the children. But then there are some men and women who are just so venal that they can't think straight on any issue.

But our job and your job is to capture the middle ground of corporate America and win it to the position that the hard sell of products to children is wrong. I believe this can be done. Many enlightened corporations are already well aware of the power of institutional advertising that brings important programs to the public without any or at least a minimal sales pitch. All across America even small corporations are putting up the money for "Sesame Street" and "Electric Company" viewing at other than regular hours. At the beginning and at the end of each segment they are given credit for this underwriting. Quaker Oats, I might add, has been an avant garde in this endeavor and I think Mr. Mason's proposal today shows the seriousness that this company has demonstrated over and over again about trying to effect change in children's television, even to a point where at one point Quaker Oats was helping to underwrite reruns throughout the country of "Sesame Street" and "Electric Company" in competition with the programs that they were sponsoring on Saturday morning on commercial television. To my knowledge none of the leadership of these companies has gotten into any trouble with their stockholders. Nor do any of them feel they are wasting their money. The networks and local stations must also make their contribution, perhaps by special rates for the institutional advertiser and more crucially by the removal of children's programming from the profit center of broadcasting. Surely Professor Melody's and Mr. Mason's proposals are modest enough as a beginning to win important support from those who favor reform, but who fear economic calamity from a sudden and complete stop of advertising on children's programming. Let's all urge that they be put to the test for the real question, "Can we afford not to begin?"

MICHAEL E. EISNER, Vice President, Program Development and Children's Programming, ABC-TV. Mr. Eisner joined the ABC television network in September 1966, as Assistant to the Vice President and National Programming Director. He has served as Vice-President, Daytime Programming since March 1971 and was recently appointed to his new position.

Although my primary concern at ABC is the creative area of children's programming, I was specifically asked to speak on the financial aspects. I am the only network representative here speaking. I would assume that I was either considered the person most able to speak on finances or the person considered most articulate on the philosophy of children's programming, or possibly the person most inarticulate, or maybe the only network person that accepted, which is more likely the case. Nevertheless, I will address myself primarily to the financial aspects of children's programmings, knowing that those aspects are the catalyst for the creative area which in fact gives us children's programs.

There is a vision that exists in some people's minds that network executives are granite-faced men, parroting network liturgy, possibly sadistic, certainly avaricious, sterile and insensitive, which you may not judge to be true. I was pleased to

discover that when I arrived the night before last from Vermont, in my Army-Navy Store parka, that one of the ACT women that I ran into in the lobby said, "My God, you look almost human!" Well, what I hope she meant was that maybe the stereotype image of the network company man is not true. Dialogues like the one we are having here are effective tools in dismantling all types of stereotypes including mine about her.

But, my responsibility here is to talk for a moment about finances. I think we would all agree it is impossible to directly relate creativity to cost, since what is expensive isn't always creative. But we do know that without financial stability it is almost impossible to even approach creative excellence. We also know that while all programming is expensive to produce, better made programs, better written, better acted, better directed, better looking programs are usually expensive. When we examine an idea for its ultimate worth as a network children's program, dollars and cents considerations sit on our shoulders like ambassadors from reality, which indeed they are. Somebody has to pay the bills and that somebody hopefully, if not always, is the man sitting at my left. He faces some realities too, like value for money spent, like sales; he is interested in the audience he reaches in terms of its mass and its demographics and hopefully he wants quality. I want quality. I want better programs for my child, obviously.

During these two days there has been and will be much criticism of children's programs, much criticism of a responsible nature as on this panel, some of an ill-informed nature, even some motivated from self-interest and a desire for headlines. Criticism is healthy and responsive; criticism is welcome and stimulating. I'm here for only one reason, to learn, not to lecture; to improve not to defend; to compare not to brag. It doesn't really matter what I say. What matters is what we do. Look at our programs, look at the programs on the air to get ABC's philosophy of children's entertainment. Only 11% of children's viewing is on Saturday and Sunday mornings and you'd have to include prime time, the Olympics, and all the rest if you're talking about the total area of children's programming. The fact that programs that are geared specifically for children is the substance of the financing discussion here today. We do our best with an awareness that our medium of network television is a mass medium, a program for huge and diverse audiences. We paint on a tremendous canvas. This fact of life is of course linked to the way in which advertisers use television but it is the medium itself by its very nature as a national phenomenon that has attracted mass media advertisers. National television was not created out of a dream of an advertising agency executive, quite the opposite. It was the medium that came first, grew quickly, and changed the way advertisers market their goods and services. I think one reason why the subject of children's television is paramount today is that most of us sense the fabulous potential implicit in the medium. We are so beguiled by futures that we forget that the present is the path to that future. We forget that we have already come a long way toward improving programming. We have made a sincere effort to cope with the creative aspects of television as we ourselves learn more about the mediums and we have examined the commercial aspects too in league with the many advertisers who foot the bills for our winners and often for our losers.

Now to economics. Who sponsors children's television programs? In 1971 the toy industry took over leadership, accounting for 1/3 of the three network's revenues for children's weekend television. The second biggest spender is the cereal industry, accounting for 26% of the 1971 expenditures. The confectionery, gum, and snack group accounted for some 9% of children's weekend programs, with the bakery goods and vitamins each accounting for 6%. The remaining advertising revenue came from a diverse group of advertisers including several new to television. In a report prepared for the FCC titled "The Economics of Children's Television Programs," released in July, Alan Pearce estimated a loss of 56 million dollars in network revenue if commercials were eliminated from children's programs. He concluded that such a loss could not be made up except by increasing prices of other programs or dropping children's programs altogether. He did not point out that the revenues paid the cost of developing new programs or exploring new ideas and taking rather substantial risks in the creation of new formats designed for midweek time periods, like the ABC After School Specials which represent a major innovation in programming and which incidentally are fully sponsored by advertisers willing to share in that risk. Is children's network television profitable? Yes, it is. Though it is very difficult to estimate profits as coolly as Mr. Pearce, his figures show a profit of some 21 million for the three networks in 1970 which is impressive, but in our estimation overstated.

Still, there are some aspects that the figures do not reflect. One is the money spent on program development for shows which never reach the air, of scripts that never get produced, of talent deals and the like; and it is a substantial investment. Second, it does not take into account the abstract figure known as profit potential. Consider here, for example, that "Curiosity Shop" which was only 78% sold out, attracted prices well under the figure for the average Saturday children's program which was 85% sold out and the picture takes on slightly different dimensions. I am not apologizing for profits. We are interested in excellence in programming and profits. There is no reason why a good program or even a great program cannot be profitable. Without that conviction, the future I alluded to would seem gray indeed. We know too that some shows will sell and attract more children than others. We certainly don't turn our backs on that reality nor should we. By the same token, programs which may be ahead of their time, must have a place on our schedule. In the past, innovative programs often went, like orphans, without advertiser parents.

Today our broadcasting industry has grown more aware of the needs of its audience and as our children's audience has grown more sophisticated, partly because of television, advertisers have emerged who are willing to back our experiments. We are thankful for those socially aware,

progressive companies, since their existence and commitments have allowed us even more freedom to focus on creative development and the research necessary to guide us while looking the cost accountant in the face.

How are the costs of weekend children's programs computed? Broadly speaking, cost factors break down this way. 45% of the total costs are creative costs, from the cost of development to actual production. 30% of the cost is in the station compensation, that is the amount paid to affiliated stations to carry the program. The normal network pattern for puchase of children's programs is to purchase 17 programs to be rebroadcast over a two year period. If a program is considered successful, episodes might be added in the second year. In some cases, musical portions of the programs are updated before they are repeated. While this adds to the cost, it is considered part of the price of survival. This year we have seen a new trend toward longer forms such as hour long programs and films which represent a greater risk to the network. The Saturday Superstar Movie is an example of this. Another trend is the amortization of program costs over a single year. The development of a totally novel form such as Multiplication Rock, a series designed to help children with multiplication, is another example of high cost, high risk programming. The Multiplication Rock films will be integrated within the Saturday/Sunday lineup. The remaining 25% of program costs after creative costs and station compensation come from the cost of broadcast facilities, cable and print expended, sales and promotion and administration charges. Taken together, program costs have increased some 80% in the last seven years. More time is devoted to children's programming now than ever before with some 40 half hours in 1972 setting a record. For every new half hour or hour or film that reaches the air, many fall by the wayside at considerable expense.

On the subject of program costs, I want to make a few observations. While the area of children's programming is indeed special, it is not regarded as special by either the packaging agencies or the unions involved in its production. With minor exceptions, the union contracts provide the same rate for creative and technical personnel for children's programming as in other areas of our business. The talent packaging agencies take 10% off the top for their services, that's 10% of the total package price. If a program cost $150,000 then the agency takes $15,000. It could cost as much to produce a daytime program for children as it does to produce a nighttime program.

Because of recent Government rulings, the networks can no longer accrue program costs, or profits for that matter from domestic syndication or from subsidiary leasing to private organizations, schools or similar groups. As you know, in January of 1973 non-program time will be reduced by the networks for weekend daytime children's programming by 25%, as spearheaded and recommended by ABC. Commercials will tend to be clustered so as not to interrupt programs excessively. Despite the predictions of some, the loss of revenues from this reduced commercial time will most probably not be made up in increased costs to advertisers. Perhaps, it is time for the packagers and unions to consider the possibilities of regarding children's programming as a special entity as the networks and advertisers are now doing. Perhaps we should seriously re-examine the economics from the viewpoint of production costs.

I think you can see that commercial television is interested in change, is eager to improve its programming and is very much aware of the vital need for better television for our children. I know, and I hope you agree that the cold numbers of cost cannot exist independent of an awareness of what the dollars are buying, nor can profit and loss figures exist without a knowledge of what they represent. We are improving. The management of ABC is committed to being the number one television network not only in circulation but in quality children's programming. We are listening to our consultants like the Bank Street College of Education, to groups such as Action for Children's Television, and to our own conscience, and we are reacting. As long as we have the finances we not only can care, we can afford to care.

MELODY: I would like to emphasize that my biggest concern is that the marketplace is working more and more efficiently in terms of developing children. It's developing the children's market as a market and in developing the children's market as a market we are making children's programs and children's ads better and better at manipulating children to buy. It is that reason which, in my opinion, has created ACT. ACT did not come about in the 1950's. It did not come about when we had a rather bland approach to children in with all the masses. It came about when we got some specific market segmentation because it became a profitable area and a profit center. I don't see that we can rely at all on raising the consciousness level of the decision makers in the market. I say that not with the view that these are all bad guys who are incapable of being saved. We live in a market system and the market is based upon one's responsiveness in terms of profits, as Mr. Mason indicated. The test is what is the maximum return on investment. In the broadcasting industry we give them a conflict of goals and to expect them to make ever tougher and tougher trade-offs as the potential profit from the children's market becomes greater and greater is something which is unacceptable no matter who is making these decisions.

EISNER: In this environment, the environment created by many factors, including ACT, advertisers are becoming more responsible. We have totally sold out the ABC After School Special, we have totally sold out Multiplication Rock.. "In The News" is sold out. However, "In The News" is a highly rated program and would be anyway. I must say all advertisers are not as eager to do

this as I would like but it's starting to happen, I think. There are a lot of people who are producing programs for network television that do not avail themselves of the privilege of hearing criticism. I think they're a little irresponsible and I don't mind saying that they don't make themselves available to this kind of criticism. I think ACT is irresponsible if they don't invite them.

It's a very complicated situation if we ordered a program today to be on next fall. Say we ordered the 26 programs that were discussed here. I would say that would cost about five million dollars. I would assume that there would probably be animation involved in it. I think that's a good tool and that's the way I would direct it as well as live action. To get 26 programs produced from now until next September is an incredible task. It takes tremendous organization and tremendous ability.

CHARREN: I'd just like to say for the record that ACT not only sent out thousands of invitations to this symposium but we contacted Broadcasting Magazine and Advertising Age two months ago and there's been a little squib about it in Broadcasting every week for the past two months. There's been an article in Variety, there was an article in Ad Age and there was an article in Broadcasting. This is an open conference for everybody and the people who are here are the people who came.

MEMBER OF AUDIENCE: I would just like Mr. Eisner and Mr. Melody to answer a question everyone else was concerned with. What their opinion is on the morality of advertising to young children.

MASON: Well, we've been doing it for 70 years so we think that it's not immoral. I think our position is mostly this. Advertising that you're worried about never appears in limbo. You never get an ad that appears by itself. It's always in connection with a product or a service that's being offered. I think that what often happens when people think it's immoral to talk to little children about products or services that have been prepared specifically for those little children with a lot of research about what they want, what they like to eat, what tastes good to them, what would be appealing, that when you feel that the advertising is bamboozling them or is manipulating them, it is because you really don't like the product. I think when people go on the air and advertise joining the Boy Scouts, let's say, and if they offer a little premium and say if you'd like to join the Anti-Litter Club you pick up papers and we'll send you a little medal to wear... I don't think that any of us feel that we are bamboozling, that the advertising as a medium to talk to those children is bad because you approve of the product. So I think our basic position is that it's usually the product that you feel shouldn't be sold to those children. Children are subject to all kinds of advertising. Children are more interested in some things than you are. Toys for instance! Children like toys; they like to play with little things; you don't, you think it's a waste of time, but a lot of effort goes into making these little pleasureable things for children.

SHAYON: Ken, you've answered the question. What you've said is you don't think there's anything immoral about advertising to children.

MASON: I didn't think you'd let me get away with a statement as simple as that.

I don't think there's anything immoral about advertising to children. I think that it would be immoral if you didn't anyalyze what was in the advertising, if you didn't set down guidelines as to what you can do and what you can't do in the advertising. I'm not sure there's not more work needed in this area but I don't think the concept of advertising to children is any more immoral than the concept of advertising. It's just a matter of degree and a matter of restraint.

SHAYON: The problem with Mr. Mason's proposal was that the commercials would still be advertised to the children who watch and not to the parents who have the money. The networks have demonstrated an almost comical inability to create the kind of quality programming in one hour that you've proposed. I just don't feel that "Curiosity Shop" and "Take a Giant Step," for example, have measured up in the quality and quantity of imagination that "Zoom" for example, and "Mr. Rogers' Neighborhood" have exhibited; and secondly I would like to mention the Federal Trade Commission's suit against the formation of cereal manufacturers where they have alleged that you are overpricing your product, as are Post and General Mills and Kelloggs, and I really don't understand how the profits can be so unacceptable under those circumstances. What I'd like to know is how will the commercial networks and the advertisers begin to pay closer attention to what we know about children, what they're all about and how will they encourage the people who make the programs to learn about children and to do something about it.

MASON: I was just trying to suggest a mechanism where enormous sums of money would be funnelled into one place so that the networks could use the model that "Sesame Street" has provided or the model that some of the BBC things have provided and see if they can. If they can't,

obviously that isn't going to do us any good. I think Mike Eisner can answer on research of audiences from a manufacturer's point of view. We do an awful lot of research into the needs of consumers so that we can design products for them and most of our research is for adults. For the products that we do make for children, you say, "What are their needs? What do they want?" These are researched, our commercials are researched with groups of mothers and children to see if they are offensive, to see if they are giving people the wrong impression. If we get negatives, then we don't put those commercials on the air. I don't think we have a children's commercial on the air that hasn't been screened by a group of mothers, where we've had their comments and have found out if they think that we are talking to their children in such a way that it will undermine them. In regard to the FTC case against the cereal companies, it's something I obviously can't go into in length here, but I don't think it's relevant to this point. Companies like Quaker, and there are lots of companies like Quaker, make a long line of products with a lot of variety so that people can buy different kinds of products and each of these products is tailored to a need. We don't make them because we want to make them. We make them because we get the impression that somebody wants those and when we get them on the market they'll sell. My only point to you about the high profits is that a bowl of Quaker Oats, which is generally considered by even the most critical consumer type of nuitritionists, costs less than 2¢ a bowl. It's probably the best nuitritional buy you can make in this country. It's been on the market for 70 years, it's still there, we advertise it, we wish people would buy more of it. We also make some more expensive products for people who don't like oatmeal. We get the request many times, "Why don't you help us by advertising your nuitritional products to children?" "Why do you advertise your presweetened cereals to children, which we think they shouldn't eat, but we would be happy if you would advertise your oatmeal to children." The question of morality of advertising to children often is answered by saying well, somebody has abused it, somebody has abused it, somebody has told the children a lie or they pushed a product at them that the children shouldn't have. I think when companies make good products, that children are interested in but adults aren't, why should manufacturers not try to tell children that products have been made for them, as long as they do it within reasonable bounds?

MEMBER OF AUDIENCE: You say the marketplace is the picture of the American Scene. In a sense all's fair in war and love. Well, all's fair in war, but there's still the Geneva Convention for what isn't fair in war. I think what we're talking about is a Geneva Convetion for what isn't fair in Television Workshop and they have done a magnificent job, there's no question. They have brought a new standard of quality. However, let's realize that also in bringing us the letter "R," we are conditioning children for a process that we are later critizing. Something has to be brought to us by something else. Children's Television Workshop sells toys that are $5 and $6 to their primary target audience, the urban child. So let's not say that anyone is clean here. We all have hands that have been dirtied by the system that we live in, that we believe in, that we're trying to build. Mr. Mason, I'm delighted with your proposal about a one hour show, but really what you should concern yourself with is not the creative effort (the netowrks are doing that). It's what you will do with the productions that you have. You're a producer. You produce little 60-second spots, or 30-second spots. That's an area over which you have direct control. I would suggest that since advertising is part our scene that you consider very possibly how you advertise and how you reach children; rather than exploitation, possibly information. You have a product to sell, the child is a consumer, we know that. So I hope the advertising world would concern itself more with how they present what they present rather than suggestions as to programming, and I'm glad that Mike Eisner made one comment about the producers. In the last several years since those that I work with have had something to do with commercial television, we have been more impressed with the eagerness of the networks to pick up good things and less impressed with the quality of the producers. The junk that goes across the desk of the network executive is unbelievable. The attitude that producers have about children is incredible. The money that is made is not by the networks so much in proportion as the money that is made by the producers who will cut every corner possible to get the cheapest shell-out for the biggest buck. So if there's to be some leveling at someone else it's the producers.

COONEY: We have a little business that's not very successful because we're clearly not competing. We're not advertising to children either in print or television. We take months and years to develop whatever we bring out. They're researched in exactly the same way that the show is. We do a great deal of giving away of things in the poor community with foundation grants and so on. We got into the marketplace for one very simple reason. We thought our survival perhaps was important to American children and there is not a government fund, and foundation funds are tapering off and our share of the profits simply go back into the shows. There's nobody making any money in the Workshop. There is no Board of Directors, there are no

shareholders, on our side of it. We do business with toy companies and book publishers and I suppose there are shareholders on their side of it and we split the profits after cost 50/50. As I say, I wish we were more successful at it because we need the money to keep the programs going, but while I'm there, we will not be advertising them to children and therefore I don't expect that it will ever be a sizeable part of the income we need to keep the two shows on the air, so exactly what our future is, I don't know. That's the good old American system, right? I'm not quite sure that anyone is going to support us and keep these shows on the air unless some day they're sold to commercial interests and products are advertised on them. I will not preside over that but I think the criticism of what we're doing in terms of bringing out products isn't very justified unless one understands what we're up against and the fact that the products are quite good and I think there's nothing wrong with bringing out products for children. It is how the product has gotten into the home that I think we're quarreling with, and we take quite a strong position on that at CTW.

We've done a great deal of research, by the way, on the poor which may be interesting to this group and what they buy their children. They spend about the same amount per child at Christmas and birthdays that middle-class parents do. What they don't do is buy $25 and $30 gifts on non-occasions which many middle class parents feel pressured into and are able to do and do, but a $5 or $6 item is certainly not out of the way for poor families at Christmas and on birthdays.

MEMBER OF AUDIENCE: My question to Mr. Eisner is: does ABC subsidize the rest of its programming in part from the revenues generated on Saturday morning?

EISNER: The revenues from children, as we all know at ABC, is nothing near the substance it is at CBS. Nevertheless, the overall revenues I assume go into a big pot somewhere and are divied up to our stockholders. The fact of the matter is that we spend a lot of money in development of new children's programming. We have children's programming on the air which is not economically successful. I would not say the ABC After School Specials were a profitmaking situation and the only really intelligent way I can respond to that is to say that in every area of ABC it is our business to advertise. Some areas are more profitable than others. Where they are profitable gives us the ability to deficit finance and to investment finance to make them better programs.

MEMBER OF AUDIENCE: I have a bone to pick with Mr. Eisner. I noticed in the course of his speech, that he managed to slough off all responsibility onto innumerable organizations. First it was the unions which cost too much, and then it was the producers who aren't very talented this year, and then, when all else failed, it was the sponsor with whom you had to do some kind of song and dance in order to get your own way. However, you did mention that the only kind of stuff that was being produced lately was "The Funky Phantom Cartoon" variety. Now ABC has been instrumental in perpetrating that kind of fare on TV on Children's Television. The fact is that in the children's block on Saturday and Sunday mornings, 28 half hours out of a possible 32 are devoted to animated cartoons. Now if you are so disgruntled with the state of affairs, it appears to me you are going to have to take some of the responsibility.

EISNER: Almost every statement that was made there is erroneous and I will go through each one and show you how it is erroneous. One, take total responsibility for everything on ABC and I stand responsible and I accept responsibility. I cannot produce over 100 new half hours of entertainment a season alone. There is no way I can do it. As it is, I am told that I don't spend enough time with my own children. We use, we solicit a lot of consultants. We do a lot of research. We get behavioral scientists on our staff. We consult, as you know, the Bank Street College of Education. We consult a lot of people. We also work very closely with the producers, of which there are about five that supply the major part of Network Programming which I would like to have increased and improved. There are a lot of programs that are of a very high caliber in ABC. I was not going to go through them and I won't. Watch ABC on Saturday morning. I will point out that more than half of ABC's Saturday and Sunday schedule is not animation, more than half. Last year it was 65% so although I respect what all the networks are doing, I don't want to be lumped in with everybody. ABC is not total animation and, by the way, there is nothing wrong with animation.

MEMBER OF AUDIENCE: My name is Al Perez. I am an educator from Los Angeles. My question is directed at the broadcast industry. There was a lot of wringing of hands of lack of talent and inability to produce better shows. The issue has been made that we should put as the prime objective what is good for children. On the other hand, the broadcasters say they have to have a profit margin. My question is, isn't it possible that perhaps you are putting the wrong objective on the part of the producers, that if you ask producers to produce something that is good for children, that ultimately you will get

better programs instead of asking the creators to get something that is going to make a buck. And that if we turn the thing around, instead of wringing your hands, "How come we did not produce 'Sesame Street'?" that maybe many "Sesame Street's" will come about when you put the emphasis on children rather than on the dollar. Is it possible that you can experiment with that concept of looking at the objective of what is good for children first and perhaps get the fringe benefits of better programming for our children?

GEORGE HEINEMAN, V.P. Children's Television, NBC-TV: What concerns me is not the money or the advertising. What concerns me is the serving of national needs, and I have attempted to service national needs in a recent schedule. And when you service national needs, you are forced to diversify your schedule. And when you diversify your schedule, you are the one who has suffered because when you go for the commonality of approach you get all of the viewers. But when you respect three things; content, change, and age specifics, so that your programs grow up from early morning as your research reveals to late morning and when you spend your time working on a philosophy of programming which is diverse in its approach, then you begin to do the thing that is necessary in programming.

MEMBER OF AUDIENCE: My name is Myles Halsblad. I am working in cable television in Malden, Massachusetts. I wonder why it costs so much to produce good children's television programs. I think that a lot of very high quality programs can be produced on a very low budget with a lot of creative people and I would like to offer that as a suggestion. I think maybe what is necessary in terms of an investment is to develop a methodology of doing this, but I think after that is done, there can be a lot of diversity, a lot of very, very interesting programs, maybe some with animation but using people and using ideas and using some of the great talent that I think exists in this country.

SHAYON: You know that is not too far out of proposal. There has been a lot of talk in this field about research. The truth of the research history in broadcasting is that almost all the research that has been done by the networks and in the industry has been on the effects of programming. There has been absolutely no money invested on trying to search out the variables in the construction of programs which might produce different results. This is what Joan Ganz Cooney did with the "Sesame Street" Workshop. It was the first effort to research how you can change the variables of the message and not the effects. And this is what the industry has been most reluctant to invest money in because it doesn't immediately pay off in sales and results.

MEMBER OF AUDIENCE: I am Pete Twadell, a Program Manager of Channel 5 in Boston. I think we are taking a much too narrow view of the whole problem in this area. We are actually talking about two things that are confusing to each other. The removal of advertising from children's programming is a fundamental issue that strikes at the whole system of broadcasting and how we are going to manipulate it will require solutions beyond anything we envision now, if we are really going to come to grips with that. The secondary and more important thing to me because I am not all that convinced that advertising should go out of programming for children, is how we are going to improve the overall quality of children's programming. I think Mrs. Cooney's organization has perhaps pioneered a whole new way to operate and I think what we should be looking at as a group here in this room is how to create new organizations that can operate quasi-independently of the whole broadcast system. We've got to get think tanks that actually do research on programming that have money coming from advertisers, from foundations, from the government, from the networks. And we've got to get really into it and it can't be done by not researching it. We are past that stage. That day is over. We've got to get into serious pre-content structured research and then bring the creative people in. The creative people are around, Mike, they are around, believe me. In droves. But they have got to be guided and structured and we've got to get it out of the normal economics that we are operating in, because it can't function there and I would hope that the genius of the American system can once again find a new way to do it.

EISNER: You know we haven't even talked about the local stations, which is another area that maybe should be looked at, but the responsibility of children's programming is at the networks and there is no question that the network executives can affect the most change. Not only on the schedules that are coming up the next season, but five years from now, many of those programs will be running in syndication on local stations.

MELODY: Mr. Mason's suggestion does not come to grips with the structural issue and I would wonder if the end result would simply be instead of having three networks compete to exploit children in the marketplace, we would have the three acting as one monopolist exploiting a different mass audience of children.

SAMM SINCLAIR BAKER, AUTHOR:

I would like to present a positive proposal, and that is the magazine concept of programming. This means the advertiser would be out of it in choosing a program. The network and the stations are told that they are to fill the hours, let's say limited to 9 to 12, for a discussion, with the programs they consider best for children. All the advertiser can do is buy spots in the 9 to 12 belt. He cannot say which program; he cannot say at what time. The commercials then can be rotated. The network, the station then become responsible for program's quality. The advertiser is out of it. What happens now is that the advertiser is shown a number of programs and asked where he wants his spot. The editor is not told in a magazine by the advertiser what articles to run specifically.

SHAYON: What we have gained is a feeling that we can't agree on the basic morality of advertising for children, whether it should be cut out of the marketplace or kept into it and somehow protected from its consequences and with respect to the ends, to the means by which such an end can be accomplished, we have had the phasing out proposal, we have had the one hour show proposal, we have had the research proposal for varying the elements of the show rather than testing the effects of programs, and we have had the familiar magazine concept.

Section 6:
"Directions for Change: Panel Discussion"

JOAN ZELDES BERNSTEIN, Assistant to the Director, Bureau of Consumer Protection, Federal Trade Commission. Ms. Bernstein received an LL.B. degree from Yale University, and joined the FTC staff in October 1970 as a trial attorney in the Division of National Advertising, after several years in private practice. She was appointed Assistant to the Director in July 1972.

As a staff member my remarks will be directed toward advertising for the reason that the Federal Trade Commission jurisdiction is limited to advertising and not to program content. It is almost three years this October since the inception of the reinvigorated, reorganized Federal Trade Commission. The commission's program, over the past three years, was designed to insure that honest advertising will continue to play a vital role in a free market process of informing buyers of the comparative qualities of competing products. That program, as a whole, divides rather nicely into two functional areas, the policing function and the disclosure function. Over the past three years about 90% of our resources, both manpower and time, have been devoted to the policing function. The policing function is our effort to detect, challenge, and eliminate the consequences of misrepresentations.

Two cases which I think are of particular interest here were those which the commission brought against major toy companies for deceptive advertising. The significance of these cases is that they reiterate the theory that the definition of truth and relevancy in advertising to children will be interpreted in the light of the special vulnerability of that audience. That is not a new law (it has been around since 1964), but it needed reiterating and in terms of ultimate extension it is a very important case from our point of view. The remedies which the Commission have developed over the past three years have perhaps been more innovative and more exciting than the cases which have been brought. The remedies needed to be innovated because of the inadequacies of the traditional cease and desist order. I need not dwell upon the obvious inadequacy of obtaining a cease and desist order against an ad campaign that has already run and probably is long forgotten. As a result of those inadequacies within our statutory framework, we developed such remedies as corrective advertising. Corrective advertising requires an advertiser to go back through the same channels by which the message was originally disseminated and set to rights any deception that existed. Another remedy which has been sought has been the disclosure remedy. Where the deception is from the failure to reveal a material fact, the obvious remedy is disclosure of that fact. In the recent cigarette cases, the Surgeon General's warning was required to be reproduced in all print advertising. It is a simple disclosure function.

Another example is restitution for damages where there is evidence of causal connection between deception and substantial consumer loss. Theoretically, while we have not really asserted this as a remedy, most of us feel that there is adequate precedent to support a ban, particularly in a situation where disclosure would not cure the deception. The ad substantiation program, while not a traditional kind of enforcement program, was to assist us in monitoring and bringing about more effective change. Pursuant to that program, major advertisers were required to substantiate certain kinds of claims. The purpose of the program was to make the substantiation public so that consumers could evaluate the claim on the basis of that substantiation in terms of truth or falseness.

The second part of our program (which I have characterized as the disclosure function) can be defined as requirements by case or by rule-making, that strategic product information necessary be made available to consumers. It is in this area that the future of significant regulation will be implemented in the future. The Commission has already taken a couple of actions which implement the disclosure function. Since the third of July, all textile wearing apparel and garments are permanently labeled with care instructions. Our rule stated that the failure to make that information available on a permanent label was an unfair trade practice to consumers. Now that it's over, it seems like a very simple matter, but I'm sure that all of you had the experience of trying to figure out what you do with a sweater or a blouse or whatever when you bring it home. Again, theoretically, it was to permit another avenue of choice for consumers. The consumer could look at two garments; they might be identically priced, and yet that price is not realistic if you don't know what the cost of maintenance of the garment is. If it's dry cleaning, it may be more expensive than washing. Again philosophically, it is in keeping with providing consumers with the greatest number of options for choice. The success and acceptance of the care-labeling program has been enormous and very gratifying to those of us who have worked at the Commission. I used the example of care labeling because it illustrates the disclosure function; it takes one piece of information and puts it into the market place. For those of you who are concerned with children and advertising, I believe that it is similar and comparable to areas which might be helpful in preparing your future course of action.

We heard this morning about nutritional information in the marketplace. The number of ads addressed to children in the past and the number of food advertisements make this a significant area for all

of you who are involved. The theory I wish to purpose today is that building on our disclosure function we could state this: without accurate nutritional disclosures a consumer can guess but cannot know accurately whether the mix of food in his diet is skewed to the point where, despite the money spent, significant malnutrition may result. Suppose all children's advertisements as we know them, and I'm talking about the Saturday and Sunday morning commercials, were removed from the air. Even if those ads were removed, I don't think that we would have even begun to approach the solution to the lack of nutritional information that exists.

Going as far back as the White House Conference, there are documented areas of malnutrition not based on poverty but based upon the lack of information in the marketplace. We have seen over the past several years an enormous amount of talk and discussion about putting that information in the marketplace, but it simply has not come about. It seemed to me that it was a perfect situation in which to propose that those nutritional disclosures begin to be made. Even without children's advertising as we conventionally know it, we know that a great many children watch television at other times besides Saturday and Sunday morning. That is not going to be eliminated, and I would suggest that we begin to put information into those commercials that will be useful. I think it's interesting to note that there is absolutely no code of any kind having to do with any claims that can be made, other than falseness, having to do with food. The NAB has a code regarding toy advertising but none with regard to food advertising.

What I would like you to think about, are the ways in which the Commission could promulgate rules that would provide specific nutritional information and general nutritional information perhaps, addressed to special targeted audiences, such as adolescents, where it is established that there are severe obesity and other nutritional problems in this country that we need to address. Probably the best way to proceed is to use the recent FDA nutritional labeling program as a building block because, at least, certain general terms are already accepted. The first major food company is about to institute nutritional labeling. Under that program they will have to list calories, fat, protein and carbohydrate per cup of the product and percentages of ten basic nutrients. From the point of view of an agency which does not have an enormous amount of scientific expertise, we would probably be well advised to begin with the generally accepted terminology and usefulness of that information and go on and use it as applicable to advertising. Obviously, there would have to be different rules or, at least, different sub-rules for print advertising and television advertising. At this point we would need the assistance not only of industry but of consumer groups to tell us what information is the most useful and the most helpful.

LETTY COTTIN POGREBIN, writer, lecturer, and consultant on feminist issues. Ms. Pogrebin, author of "How to Make it in a Man's World" is a founding member of the National Women's Political Caucus. She is editor of children's book features for "Ms" magazine.

I think I have to start back in the minds of all of us because sexism is a very new issue. It doesn't register the way racism does and the way misleading products do. I will start with a quote from Marshall McLuhan's Understanding Media. It is experience rather than understanding that influences behavior especially in collective matters of media and technology where the individual is almost inevitably unaware of their effect. This talk then is about becoming aware.

When our little boy was three years old and our twin daughters were six, I brought home a miniature basketball net and I put it up in the little boy's room and my husband came home that evening and asked me incredulously why in the world I had put a basketball net up in my little boy's room and not in the girls' room. After all, the girls' room was twice the size and they were twice as old and they were quite well coordinated and notably athletic, and he was only three. That's really when I stopped and realized that I wasn't a total feminist at all. I had managed to emancipate myself from stereotypes, but I had pretty much drawn the line where my children were concerned and all children were concerned, and so my answer to my husband had to be, "Why had I and why do we unconsciously determine that basketball equals boy and hundreds of thousands of other stereotypes that are similar?" We are all products of our parents' child-rearing techniques and society's wide-ranging conditioning.

It begins at birth, but I suggest we stop and think about what happens before birth, when the expectant parents are fantasizing during pregnancy about the baby that's about to come. She'll be pretty we hope. He'll be strong and smart. Our husbands muse about how they are going to play football with the boys and we think about how we are going to dress the little girls, and many of us discover in choosing names and layettes and clothing and nursery furniture, that we really do have a preference and in most cases when women are honest, their first choice for their first child is that it be a boy. I remember saying that I wanted a boy because I wanted my child to look like my husband and not like me, because it is very painful to explore unconscious motives. Do most of us want first children to be boys because we want to carry on the

family name, as we sometimes claim? Or was Freud right when he theorized that a man child gives every woman the male organ that she envies? Or do we want boys because of a deep-seated self-hatred, a lack of respect for the worth of our sex which leads us to want to reproduce the more favored one? Or perhaps boys represent a vicarious opportunity to enjoy power and privilege, achievement and success; through our sons we will lead full lives.

I am not Freudian. I am convinced that those millions of us who desired male children were simply reacting to the truth of our culture which teaches us that men are bigger, stronger, smarter, more confident, active, assertive, involved in wordly pursuits, rational, scientific, mechanical, naturally privileged, and in charge. That's the stereotype at its best. Women, on the other hand, are the second sex, the little woman, the sex kitten, the spinster, the woman behind the throne, "just a housewife," and a variety of similar derogatory labels. Our cultural stereotype of women includes qualities such as might define a lady (which is why, incidentally, that most feminists would rather be called women). Because "lady" is thought to be passive, dependent, demure, self-sacrificing, emotional, and always somehow incomplete without a man or a child to give her an identity.

Try this exercise. It is sort of a sexism eye-opener. You are standing before the glass window in a hospital nursery and looking at all the newborn boys in their blue swaddling blankets, and now imagine for a second what they will be doing twenty-five years from now. The mind spins wildly with the possibilities: lawyer, architect, crane-operator, four-star general, coal miner, chemist, maybe even president. And now look at the little baby girl wrapped in pink, labeled from the start. Imagine what she will be doing twenty-five years from now. An image comes clearly into focus. Wives and mothers all. Maybe a secretary or a nurse or a teacher or even a token physicist might emerge from the little squalling group, but the monolithic stereotype triumphs above all because half the human race is expected to play roles assigned to it because of biology. But we are now discovering that anatomy is not destiny. We are recognizing that what is expected of us has too long been determined by gender and not by who we are, what we feel and what we want to do with our lives. We are looking at the ill effects of the stereotypes and recognizing that this conditioning process can be reversed. Our little girls can be allowed to assert themselves without being called aggressive. You notice how in business when a man is a sort of hotshot executive, people call him assertive and when a girl or a woman is, people call her aggressive. Our little boys too can be allowed to cry and cuddle a doll or a stuffed animal without being called a sissy if the rest of this culture will let them, and that's where television comes in.

As we all know, television rivals parental influence, both in terms of time and impact. There are no sex differences in the amount of viewing time that children spend. Bright kids we know watch more TV early in life but later in life bright kids stop. However, whatever the viewing time, it is the same for both sexes. By the time our children have graduated from high school, they have spent an average of 15,000 hours in front of the television set as opposed to 10,000 hours in the classroom. They have seen 350,000 commercials. Is it any wonder after such a bombardment of stunted images that sex stereotypes take on the authority of revealed truth? And once we have internalized the socialization that supposedly renders us masculine or feminine, sexism becomes so entrenched that we find it difficult even to identify much less act upon it, which is why awareness must precede action.

My first suggestion for change could be termed "Consciousness-Raising TV Workshops." You could start it with a group of parents or interested adults as a sort of offshoot from another civil action group, who would meet to exchange personal gripes about television's stereotypical view of men and women and boys and girls. There would be free-flowing discussions of the values each adult feels are crucial to child development and how TV entertainment has warped and twisted those values. Once what to look for has been established and defined (things like watching for women who are used as sex objects to sell products with male voice-overs to establish the fact that the product is well made, or man as a fearless, feelingless warrior or an ulcerated breadwinner, men to sell makeup and teach women how to put eye shadow on) several parents or adults would split up the TV schedule and watch a full week of local programs and commercials with a view to sexist content. Husbands might be on the night shift and housewives might get the daytime assignments. This is not "the mothers of Boston" as our speaker last night so quaintly put it. This is for all of us. And working men and women would cover the early evening and the weekend shows. We should watch not just children's programs per se. One study which came out in the Senate Hearing estimates that 80% of kids' viewing time is devoted to so-called adult programs. Then after a full week the parent group would meet to discuss, comment upon, and criticize the TV fare so that the exchange allows everyone to get a full dosage. On kids' programs you would have noticed who is the lead. Do boys and girls do similar acitivites? Are they pitted against one another like us by sex? The now Group in Washington watched forty children's shows and found four female leads, and two of them were witches. Don't leave out the game shows with their nervous well-behaved, sweet-talking female contestants and cool or fatherly MC's. That's a classic. And remember to monitor the news programs. Our children watch the seven o'clock news in New York and they have noticed that the women don't give the Viet Nam news. The women give the stories of playing baseball with kids in the park. Watch--when there is a female newscaster she usually is also black. That is kind of double compliance to Federal Regulations. Watch how political activities - women's political activities - are covered, the National Political Women's Caucus, Bella Abzug, you name it. There is always an aside about women libbers or bra burners or similar editorializing. And watch how adjectives tend to give it all away. We have always heard about the grandmotherly Golda Meir but not the fatherly Lenoid Brezhnev.

Check out the cartoons, like the "Flintstones," and sit coms like "I Love Lucy" and see how kids learn that women are scheming, brainless, deceptive and frivolous, that women control their men through devious comic plots but they never possess power or dignity, that men are said to be problem solvers, workers in the world outside the home, brave and courageous when called upon. So it is okay occasionally to portray them as bunglers around the house.

Consider also occupational unreality. Over 30 million American women work, and nearly half of all married women have jobs outside the home. Yet we cannot find any female character in children's shows or situation comedies who is a working wife or mother - married and working. Susan is a nurse on "Sesame Street" with a nurse's credentials, but a doctoral thesis by a woman named Judith Minton indicated that after questioning hundreds of children they didn't know what Susan did except that she cooked and wore an apron and served food. Think of the millions of conflicted children whose mommies are not home perfecting a good cup of coffee or trying out a new pre-soak detergent each and every day. Are they to feel cheated and deviate because the aproned mothers in TV programs and commercials bear little resemblance to their own mother coming home tired from a day at the factory or a day at the office? For the little girl sopping up these one-dimensional role representations there is a constant reinforcement of a males preponderance in prestige jobs and a female's social and economic limitations.

For the boy too, and this is human liberation that we are talking about, there is a growing alienation from this other sex so that the boy comes to view women as obsessed by trivia, manipulating the family, and constantly beautifying herself. And ask why women must have mystical powers if they are ever to be portrayed as competent or interesting on television. "Nanny and the Professor," "I Dream of Jeannie" with her master, the "Flying Nun," "Bewitched," women who use magic and not brains to accomplish or achieve. Are these realistic real models for the millions of little girls who are watching? Can they identify?

So we have to ask, is television our electronic babysitter? Would we leave a child with a stranger who might be a bad influence on the self-esteem and self-image of our daughters and sons? And yet, why do many of us turn on the TV and turn off our own antenna and just walk out of the room? What we're missing is a veritable sexist onslaught; programs that glorify violence in the guise of he-man masculinity; programs that show women as inept, giggling idiots; commercials that tell our children that good coffee is grounds for marriage or that suggest that a woman is only worthwhile if her detergent doesn't leave a ring around the collar or commercials that warn a little girl about the misery that awaits her if she is not creamed, cleaned, and deodorized. These commercials exploit guilt and fear in all of us, but for our children they are especially pernicious, and they awakened in me a memory of a very off-color joke; at least, it was off-color 20 years ago when I overheard my father telling it. It's pretty colorless today, but to me it epitomizes the kind of fear that a little girl can feel.

I was pre-puberty at the time, but I have never forgotten it. It's a story about the newly married couple who are in the motel room on their wedding night, and the bride goes over to the bureau and she takes off her wig and she puts it in the bureau drawer. She takes off her false eyelashes and she puts them in the bureau drawer. She takes off her padded bra and it goes in the drawer, and she takes off her girdle that cinches in her waist and builds out her hips, and that goes in the bureau drawer, and she advances slowly toward the marriage bed and her husband springs off the bed, and she said, "What's the matter? Come to bed." And he says, "No thanks. I think I'll sleep in the drawer." Now that, at the time, struck fear into my heart. But here I was in conflict at the age of 10 or 11, thinking that I had to beautify myself according to all the messages I was receiving, and yet when I did, I would be found out, and I would not be loved when all of it was off. So, why bother? Why were they telling me to do it if it wouldn't serve me in the end?

My second recommendation involves TV consciousness-raising between parents and children. I call it being a feminist revisionist, coming out of the left wing as I do. Even a three-year-old can learn to question and reject a role characterization, just as he or she learns to reject any resemblance between the way advertised toys look on TV and the way they look and work in the child's own playroom. All of us can give up a few hours at the beginning of each new season and somewhere all along and watch what the kids want to watch. Join the child in poking fun at the ludicrous or inaccurate situations. Encourage the child to describe what he or she feels about how boys and girls and men and women behave on TV versus real life. Reassure your girls that they needn't live for male approval or be a compulsive mirror watcher, and reassure your boys that television's idea of courage and bravery may not conform to your family's ideas about free expression of deep fears and anxieties. If the program has aroused frustration or confusion, we should be there to mediate the impressions and, if necessary, to proclaim a program off-limits. "All in the Family," for example, might be forbidden for both racist and sexist reasons to small children. This is an essential step if we are ever to repudiate the endless messages portraying man in his stereotypes as seducer, driven wage earner, and all-knowing savior of tender, sweet, young things, and to reject the boxed image of mindless women who must substitute buying power for bargaining power in this culture and who become consumers because they do not have the option to become producers. Even "Sesame Street," is not without its sexist overtones. The overwhelming majority of characters and voices are male. Susan cooks, as we've mentioned, and even Oscar has been a male chauvinist pig. When his garbage pail gets dirty, he calls in a woman to clean it.

We must extend our protest, of course, beyond ourselves, our friends, and our home and our children, which brings up the final steps in this program for change. After awareness comes activism. The first, a boycott. You might start with something like

National Airlines for its abhorrent "Fly Me" ad, the ultimate exploitation recently since they've added eight-year-old Eileen who wants to be a stewardess and she got into the ad with a quote from her own letter. "Please use me," she says in her letter, "I would be real good." And while you're at it, send simultaneous letters to the president of the airline, the advertising agency, the station or network, and the producer of the show being sponsored. Boycott plus letter-writing campaigns haven't solved any problems yet, but it's only because not enough of us are doing it. Think about boycotting Ford for selling a car for women. The man asks, "What does it do, double park?" And despite the National Safety Council's statistics regarding the superiority of women drivers, we allow that to be fed into the minds of our children. Or think of boycotting and letter-writing Texaco for its cheerleader doll which has been advertised on Saturday mornings lately, and Milton Bradley for its sex-typed games such as "Battleship" which only shows boys playing this challenging game of strategy, or "Sweet Cookie," the Mix Master doll, who comes with bowls and recipes. Whoever slots a separate boy-oriented or girl-oriented commercial message without regard for the pollution of the child's selfesteem demands a boycott.

License challenge is another very effective activist program for change and this was the tactic chosen by the National Organization for Women and several cooperating groups against WABC-TV in New York, a challenge based solely on sexist programming and sex discrimination in employment.

Then, another activist program might be sexism sit-ins for educational purposes such as the New Jersey Feminists' unannounced visit to the offices of Children's Television Workshop in the summer of '71, which resulted in some loosening of sex role rigidity on "Sesame Street" and the introduction of a mail woman to the neighborhood cast.

Another is consciousness-raising picketing, if you're the demonstrator type, outside of Nabisco's New York offices to protest one of their subsidiaries, Aurora Toys, for marketing torture and guillotine kits. It was bad enough on general principles, but particularly pernicious for the sexist content of these kits. They always seem to include a female figure and show a male child maiming and disfiguring her. This particular tactic was successful; the kits were discontinued and are no longer being hawked to our kids. Again, on National Airlines some of the women from NOW were picketing National Airlines, turning the tables with a poster of a sexy-looking Teamster man and the slogan, "I'm Frank. Truck me to Detroit."

The final activist program would be an advisory service of groups of feminists, male and female feminists, -- a feminist is not a woman -- who would work with program researchers, producers, toy companies, and other advertisers to offer the enlarged perspective that can nip sexism before it can start. So many times when I'm called in as a consultant, people say, "Gee, I never thought of it that way." It isn't their fault and they're not being perverse or destructive; they just never thought of it that way, which is why an advisory feminist is very important at the level when programming begins. For example, on the "Kid Power" film clip we saw yesterday, the little girl was hip enough to call that little boy a male chauvinist pig and we all laughed. But seconds later we saw that she was content to sit on the side lines while the boys played baseball. That's fashionable radicalism; male chauvinist pig, but no action to back it up. Things won't change overnight, and the stumbling blocks may be unexpected and may kind of make you feel set back.

You'll see one of them in February when Marlo Thomas' special airs on television. There's a scene between a very liberated couple who decide that at Christmas time they're going to get their kids non-stereotypical presents. So they get their little girl a truck, and they get their little boy a doll. And a little later in the afternoon on Christmas it's very quiet and they want to go up and check on how the kids are doing, and they open the door to the room and they find the little girl has a truck in her arms and she's going, "ah, ah, baby," and the little boy has the doll on the floor, going, "Zoom, zoom, zoom." So obviously there will be discouragements, but don't forget it's not a tabula rasa you're working with. We don't wish to reverse the sexes or trade stereotypes; we wish only to allow children experimentation, exuberance and the freedom to become themselves.

ROGER B. FRANSECKY, Director, University Media Services Center, University of Cincinnati, Ohio. He serves as a consultant in matters of media utilization, English education and children's television programming for universities, schools, and businesses throughout the country.

The University Media Center at the University of Cincinnati is the central instructional design, research and development group. We operate a number of research and development activities both in the university and in the community, and the University of Cincinnati has the ignominious role of being the largest municipal university in the United States with 36,000 students, 18 colleges, 4200 faculty members; we are a city within a city that has immense communication problems ourselves. I'm a psychologist and my concern is how do people relate to one another, how do they transact - and I guess my major concern as an educator echoes what Richard Brautigan, the poet, wrote when he said, "I remember all those thousands of hours waiting, waiting for recess or lunch or just to

go home." He said, "Waiting for anything but school." He writes, "My teachers could easily have ridden with Jesse James for all the hours they stole from me." And I think that many times we steal hours from children and we steal hours away from the private inner space of themselves.

It seems to me that so much of what we're doing today is what Julius Fast and others call "To Whom It May Concern" messages, because we have people coming to us from the myriad strains of life saying "To whom it may concern, I'm lonely," "To whom it may concern, I'm afraid," "To whom it may concern, teach me," "To whom it may concern, care," and in a real sense I think as professional communicators and educators we have a responsibility to explore the dimensions of our own experience and to see how in a very real sense we can bring to children a reality of an experience that is rich and alive and true.

In our programs, involving in the Cincinnati area alone 15,000 students in our project schools, we are concerned with the world of non-verbal communication. Certainly in a very real sense we have to understand that very early communications is a principal part of much of what we do. We must understand that that's a foundation on which we operate, that our world is composed of symbols and signs. Very eloquently and very simply these silent messengers say much to us about our world, and youngsters today have to understand that the symbol, the referent, the reality, the map, and the territory are part of what it means today to communicate in a meaningful way.

We now have a national inter-disciplinary professional group called the National Conference on Visual Literacy based at the University of Rochester in Rochester, New York, and the Fourth National Conference will be held at Boston University in March. This group and other groups like it have focused critical attention on the part of professional educators and communicators to identify a whole hierarchy of visual skills, beginning from the infant's recognition of dark and light to the creation of a whole transmitting of sequences, to transmit narratives and fictional accounts. But basically, our objectives in visual literacy programs encompassing at least 3,000 schools in the country at this point, are to help students write with visuals, expressing themselves effectively, be it a paint brush, the pen, the camera, or the videotape camera, to be able to in a very real sense read visuals with skill, to be familiar with the tools of visual literacy and their use, to know the grammar and syntax of visual language and to be able to apply them, and to be able to translate from visual language to verbal language and vice versa, and to appreciate the masterworks of visual literacy.

In our definition, visual literacy refers to a group of vision competencies that a human being can develop by seeing and at the same time having and integrating other sensory experiences. It's only another way to look at communication. It's a way that looks in a very real sense at how we see and how we relate vision to action, vision to discourse. This is not simply a look at a model for communication; it is a look at an action-centered, discourse-centered program that's involving thousands of students across this country and in England now and in Canada, and members of our professional staff spend a good deal of their time traveling to project sites, working with teachers in programs. This has immense impact, it seems to me, to people who are planning children's television, because in a very real sense we are dealing with youngsters who come to us visually literate, having a broadly based visual experience before they turn on that tube.

One of the things we did from a grant for the Office of Education when I spent two years as a full-time Education Consultant for Kodak was that we developed something called the Photo Story discover Set. It is a simple visual training device that involves what looks like a simple pack of photographic three by three cards. The youngster is told that by ordering and arranging these cards he can tell a story, he can transmit a fictional narrative. There are no right or wrong answers, which threatens the hell out of a lot of teachers but excites kids. And then we invite him, if you will, to write his own photo story set, to create his own fictional narrative, to build on the experience base that is his own.

The Sloane Commission has suggested that on the cable we are going to be moving from what they describe as the television of scarcity to what they describe very enthusiastically as the television of abundance. But I here put in a word of caution as, my concern is that in our very euphoric prose we not move too far ahead before we realize how many hours it takes to fill a television channel. If we start multiplying 20, 30, 40, in the multiples of television channels in cable, I think we must be sensitive to what the people are saying, sensitive to the process of the regulation within the industry and the uncertainty of the March 31 ruling. We must look at the models..the Dayton Model, the Rand Study, the recent Detroit project..we must look at the rhetoric from the National Cable Television Association and we must sift it, because in a very real sense we are going to explore the worlds within ourselves, the worlds of the known and the unknown where we take private trips into the inner space of ourselves with an ease they may wonder about, where we are exploring in our very search of the mind's eye what it means to the human and humane in a technocratic world moving from the very known and the certain to what is so often unknown and uncertain. It is going to demand so much of us, so very much of us as teachers, as parents and as, I would hope, responsible communicators.

SALLY WILLIAMS, Executive Director, Committee on Children's Television, Inc., San Francisco. Ms. Williams has served as an Education Consultant to the Office of Economic Opportunity, was Executive Director of the Community Effort for Disturbed Children, San Francisco, and taught in San Francisco schools for five years.

Over a decade ago Newton Minow told broadcasters that the television industry affected more children's hours in America for good or for evil than the teachers in our schools. He called upon broadcasters to start illuminating the world for children rather than varying degrees of darkness. He implored broadcasters to light a few million candles to take our children out of the darkness.

In the past decade the pioneering actions of several national groups have made it possible for the rest of us to light a few of Mr. Minow's candles. Action for Children's Television has made the nation painfully aware that children have been relegated to the darkest corner of the tube. The United Church of Christ's legal efforts produced the landmark decision which opened broadcast licensing processes to ordinary citizens, and the Citizens Communication Center's countless hours of legal counsel for local citizens groups had a major impact on broadcasting industries.

During this Symposium several participants mentioned the one-sidedness of the panelists. Broadcasters have suggested that the public interest groups are particularly guilty of being one-sided. I suggest that this is an erroneous statement. The fact that we are all here in this room today together states that we are all interested in and we have already defined the problems about children's television. The fact that it is ACT and not the broadcaster who has provided this forum indicates that there is a commitment on the part of public interest groups to resolve the problems in a free marketplace of ideas. Mr. Shayon suggested last night that Act Two be initiated. This assumes that this Symposium is dealing with systems, with hardware, and with software. We aren't; we're discussing people. The same people that are dealing with commercial television are going to be dealing with cable television. The same people and the same children that are watching commercial television are going to be watching cable television. Therefore, it is most relevant that ACT and all other interested parties in the United States continue to pursue the discussion of how to make television a better place for all of us, and it's a good idea to continue the discussion now.

The courts have made it quite clear that it is the right of the viewer and not the broadcaster that is paramount. The Surgeon General has documented the hazards of today's television fare in the minds of children. Commissioner Nicholas Johnson has told us that television viewing may be dangerous to our health, and he has also told us how to talk back to our television set. The climate for change has been ably prepared and help on the national level remains available. It is now up to local groups to take advantage of this climate and to participate in the process of change. Under the American system of broadcasting, every local station must apply for a license to operate in the best interests of the community which he serves. Thus, local citizens groups are the logical focal point for improving television. Broadcasting laws and regulations clearly spell out the obligation of a broadcaster to operate his station in the public interest. When a broadcaster plans what programs his stations will produce or carry each year, he is committed by FCC rules to involve the public, his audience, in what is known as contributive planning. In explaining this responsibility, the FCC charged each licensee with finding his own path for programming with the guidance of those whom his signal is to serve. To discover this path, the Commission proposed that broadcasters begin by, first, a canvass of the listening public and, second, consultations with leaders in community life. Putting it very simply, a broadcaster is like an elected official; his license entitles him to a three-year term.

Broadcasting laws were designed to account for a change in a community's needs and interests by requiring each local station operator to submit a report of this canvassing process to the FCC every three years. This process is known as ascertainment and is part of the public file of every station. Although it is the obligation and responsibility of the broadcaster to serve the community, the viewing public has a responsibility to assist the broadcaster in determining those needs and interests, and if the broadcaster fails to serve these needs and interests, to report such failure to the FCC.

The San Francisco Committee on Children's Television was formed nearly two years ago to develop a broad base of support from the San Francisco community for the petition for rule making on children's television filed by Action for Children's Television with the Federal Communications Commission. The Committee on Children's Television has a very large group in San Francisco with an advisory board of 65 people which represents the cross-section of San Francisco. We have native Americans, Latino-Americans, Central Americans, Samoans, Filipinos, members of the very broad Asian community, and many professionals, parents, and interested citizens who participate in an advisory capacity.

CCT quickly learned that a program of local education was necessary in order to generate the kind of public response that was necessary to support the ACT petition. CCT has now been working in this area for over 18 months. Some of the things that I would like to share with you that are necessary before you can begin deciding whether or not you're

going to become involved in a license challenge are these. Before a citizens' group can be launched, the facts have got to be documented. You cannot talk about vague feelings, and you can't just talk about general ideas. You have to have the facts and you have to have them down cold. This means watching a lot of children's television. In San Francisco, the way we watch television is that we had an electrical engineer build us a little beep box, and every 15 seconds the little beep box goes off and every 15 seconds monitors who have been trained by a psychological consultant to look at television very objectively mark down the actions that are happening and what has happened to the person who has performed the action and what his sex role stereotype might be or what the minority role stereotype might be. We develop very careful data, very careful facts, and then a team of psychological consultants and psychiatrists and other people who are involved in that particular problem analyze this data, and we use it as a basis for consultations with stations. We also review program schedules; we examine the station's public files; we have had exploratory meetings with station management. Once you know who owns and manages your stations and what is behind their programming policies and schedules, you will be ready to analyze and compare the quality of service your children are receiving in your community.

CCT summarized its initial contacts with stations and with the community in two reports -- "Wasteland Revisited" and "Television & Children's Needs." After we finished the summaries, we made them public to San Franciscans, which is another very important thing that all citizens groups must do. If you are going to ask television stations to be more public, then you, too, have to keep the public well informed. We also filed these reports with the Federal Communications Commission as comments on the license renewal applications of each of the Bay Area stations. The climate for change was not as well established as it is today. CCT found that some of the stations' disregard of the public had gone so far that CCT felt that it was incumbent on it to ask the FCC to reaffirm the fundamental principle of the Communications Act, that the responsibility for television program service lies with the individual licensee and that the licensee must act in the public interest to serve the needs of the various elements of its audience. The FCC's procedural manual for citizens' groups and their primer on ascertainment of community problems are the two documents upon which CCT drew its legal basis for filing a petition to deny the rule of the license of a San Francisco television station. CCT's petition, together with others filed, made the local broadcasters much more interested in public issues; however, significant changes require long and arduous work, but when public concern is aroused and the future of the children in a community is at stake, interested citizens are a tenacious and persuasive group. CCT was able to obtain pro bona legal services, and a lot of sound legal advice from the dedicated lawyers at the Citizens Communication Center in Washington, D.C. We are still trying to light a candle or two, preferably five, one for each of the stations in the Bay Area. We think we're coming closer.

In 1971 Bay Area television stations did not produce any local programming for the rich culturally and ethnically diverse children of the Bay Area. Over 13% of our population is Asian; about 33% of it represents other minority groups. Programming that could have done this if it had been well planned and programming that could have done it in very interesting ways, is one of the areas which we're very interested in exploring on a local level. Something that we refer to as modular programming with community developed supplements means that we feel that stations could develop a relationship with networks and other program supply services whereby they would send down programming over the line and they would leave five or 10 minutes of that programming, already designed to meet the general needs of children, and let local communities put in their input. I'm sure that there are things on Indian reservations in New Mexico and Arizona that Indians can say better to their children than anybody else. I'm sure that in the Cajun country of Louisiana this is true also. I talked to a girl today from Charleston, South Carolina, and they have an island that's very highly populated right off the coast of Charleston, South Carolina, where people have no transportation, but they do have television. These kids have a specific need, and I think it could be an interesting area to explore -- modular programming for children.

In 1971 no station had ever utilized a community representative in the development of a program idea. Now, several stations have called on members of the CCT Advisory Board and other community members. In 1971 no station had any of its production staff involved in children's programming. Now, they do, and the staffs find it challenging and rewarding work. In 1971 it would have been treason for a station to think of not clearing a network program. This year, two stations have asked community groups for their opinions. It is not nirvana. Some of the local programming is little more than cartoons with a nicer cover. Few of the people involved in the production of children's programs represent minority groups, and, thus far, all of the network children's shows are on the air despite the fact that minority groups have asked that certain programs be taken off the air.

CCT will continue its efforts and it will light those candles to take a few of San Francisco's children out of the darkness. We will spend undaunted energy, providing the community with information about the possibilities that could be made available to children through television, and we will spend endless hours working with other groups in the community so that they will develop an effective and sustained interest in children. We hope that never again will local stations in San Francisco find themselves lacking in a population to ascertain or to consult as they develop and select programming. This is the year for children. Don't let it pass without taking the ACT standard to your community.

ALBERT KRAMER, President, Citizen's Communication Center, Washington, D.C.:

The FCC has recently released a Manual on Procedure to Guide Citizens in Invoking the FCC's Procedures, available through the Public Information Office of the Federal Communications Commission, Washington, D.C. 20554.

WILLIAM WRIGHT, Director, Black Efforts for Soul in Television, Washington, D.C. Mr. Wright has been active in communications relating to the black community for several years. He has testified at hearings, organized meetings, and provided advice for community groups.

If ACT hadn't called upon our office in Washington to do a very small study (it amounted to $2,000), I would know of no black, Puerto Rican, or minority group in the country who has been given any money by any foundation to do any content analysis of any television programming. I don't know of any black or minority group who have been given any money to do any active work on a long and continuing basis to improve the quality of television. Ralph Nader does not deal in television. He has an awful lot to do in other areas, but he does not deal in television.

By growing up in an inner city, I have accumulated a considerable number of enemies. Until I started being active four years ago in the Broadcasting Industry I thought I had some enemies, but I found out that they were just playthings. The people that you go up against in the Broadcasting industry are the people who started it from the very beginning. The same people who started it are the same ones who were in control now and, if you doubt that, you do a study of all the network personnel, the top 15 people in every network, and you check out where they went. You will find out that they have shifted from one network to the other and the same people are in control. So if you want to tackle that enemy you have to think about the consequences for yourself.

I was reminded when everybody was talking about their children, talking about things that happen to children and so forth, I was reminded of the fact that not too long ago I gave a speech in a church. It was two services, and the second service I was sitting behind what some people refer to as the rostrum or the pulpit and I couldn't see the very first row. When I stood up to speak my 14 year-old daughter was sitting in the front row and after church she said to me, "I noticed in the newspaper that you were speaking. I thought I would come and hear you and get a chance to see you." And she said, "I am going to take the rest of this entire day and stay with you for this day. I have captured you for the day." I am not with my daughter and my son. I am constantly traveling from one end of the country to the other. When people talk about community, I talk about it from a real sense of not just being involved with some of the leaders but being right in the street and helping people to organize and find out what it is that is a problem, what is the problem within the media and how they can effect some change. But I will tell you point blank that it has taken its toll and the toll has led me to the point of trying to make a decision of which way I should go.

At the present time I am teaching a course at MIT and it is kind of ridiculous that in all of that institution there is not one course in communications. They teach film-making and what have you, but there is nothing in the Massachusetts Institute of Technology that talks about the regulatory aspects, the history of broadcasting, the futuristic projections and what the technology is going to do to our social systems, and those are my concerns. I am more concerned with the implications of all of this technology.

When you talk about being involved, it is not necessarily looking at what is on television. I participated in the formulation of the Federal Regulations for Cable Television, testified before the Senate, before the Commission, before city and local Government, and I am trying to assess now at this particular time what I have done.

What good was it? Maybe that is somewhat of a bitter approach, but when I think about all of the polluted minds... "Do blonds have more fun?" What does that do to a black child? All of the liberal rhetoric and Ford and everybody else has not stepped forth and said, "Here is a half a million dollars. Take five years and do content analysis; what effect does television have on people?"

It is the freedom and the flexibility to be creative, to attempt to pull out some of the answers that we don't know anything about. When you see a drug commercial on television, is it turning your children on or is it turning them off? Does it have a separate effect on a 12-year-old or a 15-year-old? My message is that whatever you see on television that you don't like, it's your own damn fault because the laws were set up in your favor. Whether or not they will yield to your pressure is another thing. The strategy that I use is any means necessary, and that usually offends people, but I am really at that crossroads of any means necessary because I think it is more important to deal with the minds of future generations than to assist the coming of this technology and making sure that it responds to our needs and our interests and our aspirations.

Since this study was done by blacks, we concentrated on the stereotype images of blacks alone. Blacks and other minority characters make up a small percentage of characters, 7% and 2% respectively. Over 60% of shows with human characters have no black or minority characters at all. No show has only black or other minority characters. Blacks and other minorities rarely appear in work situations, while whites often appear as managers, professionals, law officers, workers and bums. Blacks who are major characters are depicted generally with positive attributes, while whites are shown with both positive and negative

traits. There are several black heroes, but no black villians. The occasional black leader has a white co-leader, while most shows have white leaders. Non-American and non-white cultures are referred to negatively almost four out of five times. Indians and Asians are almost always treated as negative stereotypes. Only occasionally does a good character speak with an accent or in a dialect, while over half the villians speak with accents, most commonly are German and Russian. Most shows have no inter-reaction between races and in most cases where there are integrated groups there is one black among the group. In the two shows with black stars, blacks inter-react only with white characters. Race is never mentioned or discussed and all figures of authority or sources of information on shows designated as educational are white. In our conclusion, pointing toward what needs to be done or where we are going, we tried to talk about content analysis and further study.

The best report on Saturday children's programming is a content analysis of what is broadcast on three Saturdays by the networks. We feel that these tapes give a representative selection of what is offered by the networks during the 1971 and 1972 season. Other Saturdays might have produced slightly different characters on some shows, but in the main the cast of characters on most weekly shows remain the same. We believe that this is a good sample and by selecting network shows the results have had a general validity for programming in most cities. However, much of the programming intended for children is either syndicated shows which are network reruns, old cartoon series, or locally-produced shows. Monitoring these shows would give a better picture of what is available in each city. Unfortunately, this kind of detailed survey was beyond the scope of this study. Additionally, there are shows not primarily intended for children but which are, in fact, viewed by many children.

The application of our monitoring techniques to the programs children watch would yield interesting results. Content analysis has by its nature certain limitations. Our adult monitors look at programs in the way no child views them. The monitor is trying to record what is set out and cannot know what is perceived by a child. The monitor records in units and cannot record what character or scene makes a strong impact or is ignored. The monitor looks at the program over a finite period and cannot judge the cumulative impact of long periods of viewing. Further research is needed into how black and white children perceive the content of television fare.

I submit to you that I can think of nothing more important in today's society than dealing with that which is possibly the greatest technological invention in this century, television. And with the rapid explosion of the technology, in less than 10 years we will probably be frightened by the advance in this industry, things that have already been invented that you know nothing about. I have in my pocket a credit card which allows me to stick it in a box and I can sit in my hotel room and watch "Mash" or "Patton." Technology already exists for shopping and banking and computerized information. 50% of telephone lines are used to transmit information. Most people think it is for voice. In 10 years it will be less than 10% of transmission that goes over phone lines that will be voice transmission. All of these things are coming on us and we can sit back passively if we want, but I think the founders of the American Broadcasting System will regret the direction at which American Television has gone. They will regret it for the harm that they have done to generations of children and to adults and they will regret the fact that they did not use this great technological innovation for more of a responsive use to the citizens of this country.